

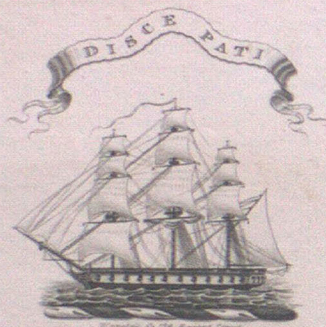
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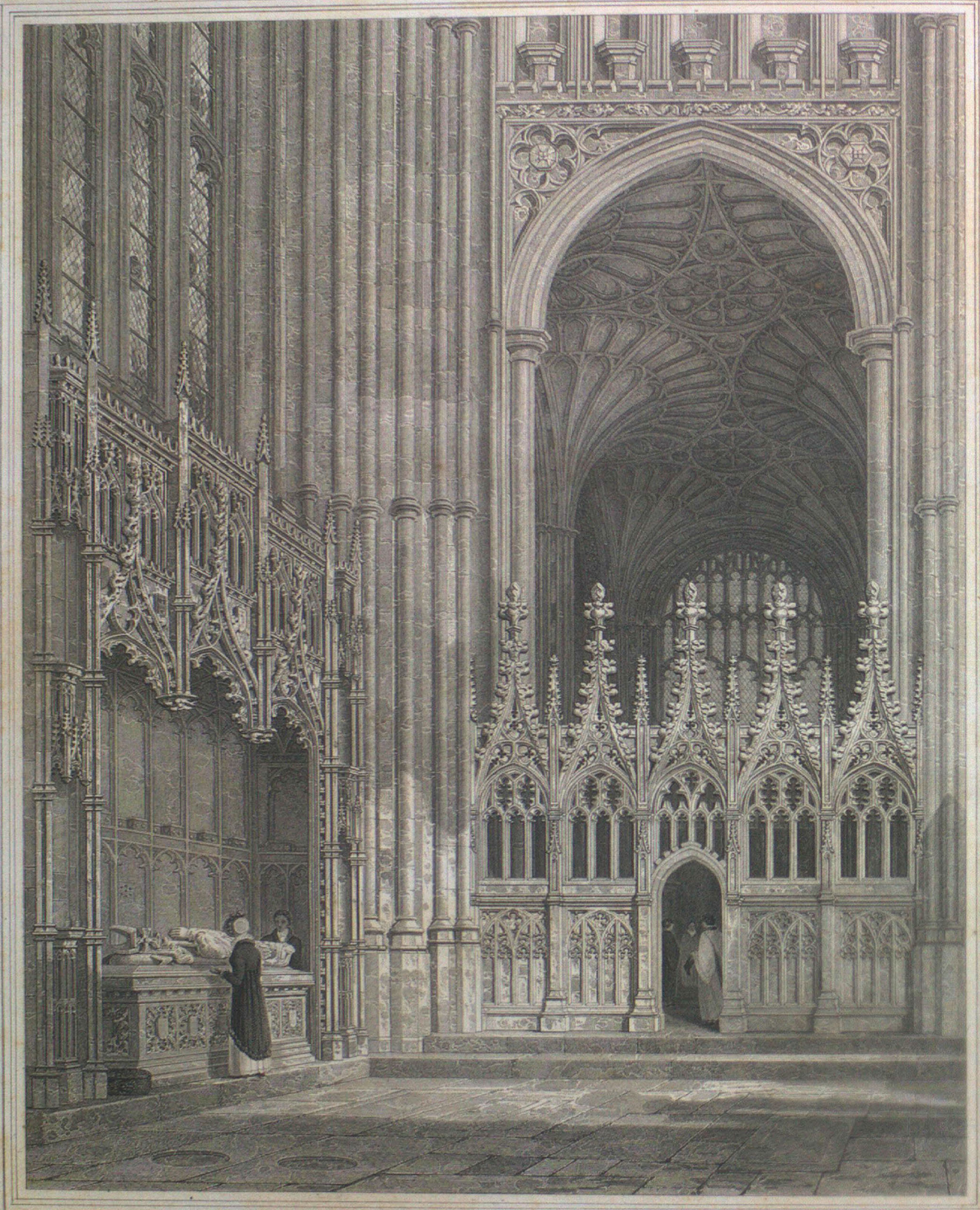
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Drawn by G. Cattermole.

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CANTERBURY CATHEDRAL CHURCH.

WARHAM'S MONUMENT &c.

TO WILLIAM MANNING ESQ. M.P. AN ADMIRER & PATRON OF ANTIQUARIAN PUBLICATIONS.
 This Plate is inscribed by the AUTHOR.

London, Published Jan^y. 1823, by Longman & Co, Paternoster Row.

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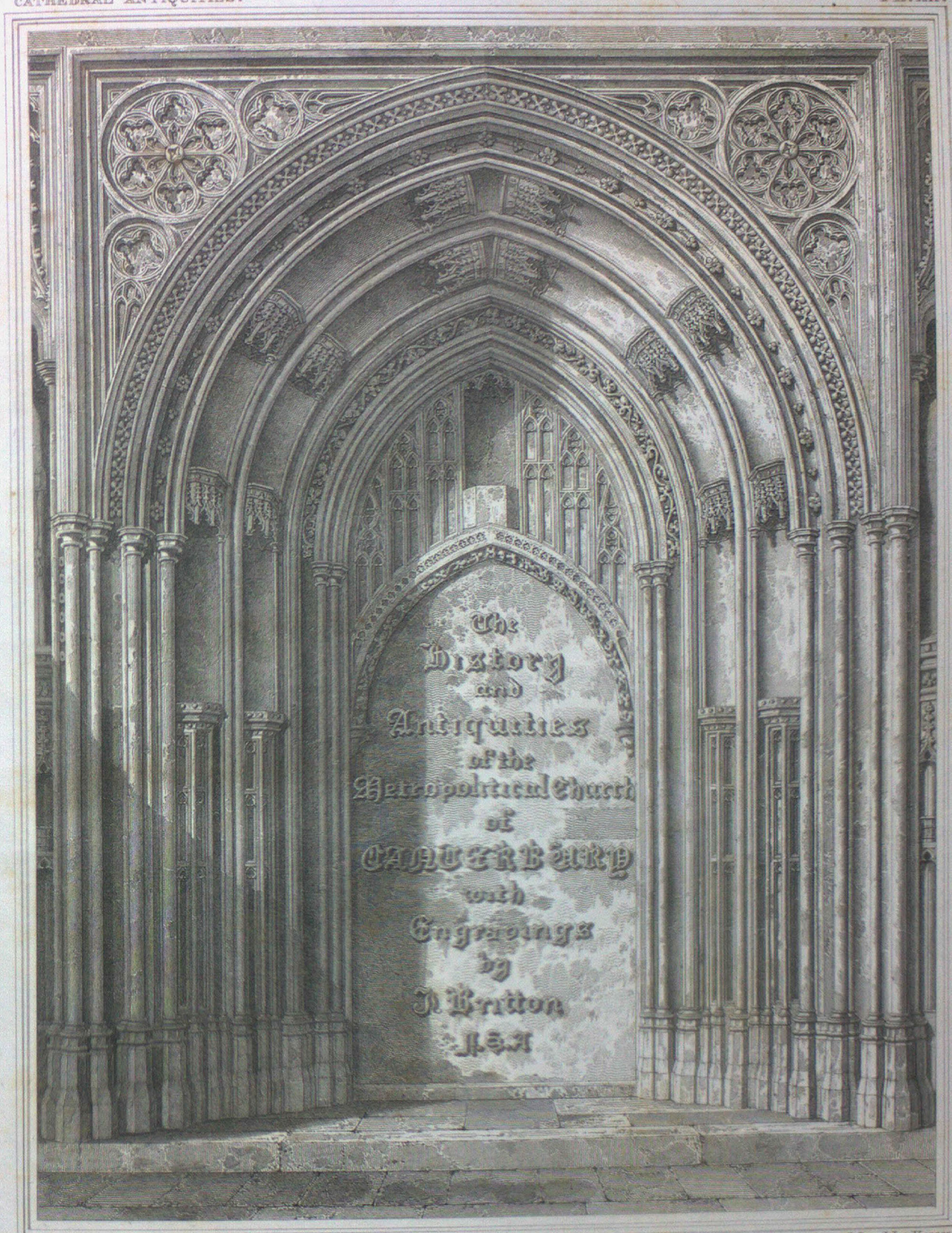
CANTERBURY CATHEDRAL

THE GREAT WEST DOOR
TO THE GREAT CHURCH, AS APPEARING FROM THE GREAT WEST DOOR

Engraved by J. G. Thompson
London, Printed by J. G. Thompson & Co. 1841



ANTHROPOLOGICAL ARCHIVES
ANTHROPOLOGICAL ARCHIVES



Drawn by G. Cattermole.

Britton's History &c. of Canterbury Cathedral.

Engraved by J. Le Keux.

CANTERBURY CATHEDRAL CHURCH.

DOOR WAY IN THE ORGAN SCREEN.

TO THE REV. GEORGE MOORE, M.A. FREBENDARY OF CANTERBURY &c.

This Plate is inscribed by the AUTHOR.

London. Published May 1. 1831. by Longman & Co. Paternoster Row.

Printed by Haywood.

THE
HISTORY AND ANTIQUITIES
OF
THE METROPOLITICAL CHURCH
OF
Canterbury;

ILLUSTRATED BY
A SERIES OF ENGRAVINGS,
OF
VIEWS, ELEVATIONS, PLANS, AND DETAILS
OF THE
Architecture of that Edifice:

WITH
BIOGRAPHICAL ANECDOTES OF THE ARCHBISHOPS, ETC.

BY
JOHN BRITTON,
FELLOW OF "THE SOCIETY OF ANTIQUARIES, OF LONDON,"
HONORARY MEMBER OF "THE ANTIQUARIAN SOCIETY OF NEWCASTLE-UPON-TYNE,"
HONORARY SECRETARY AND TREASURER TO "THE LONDON ARCHITECTS' AND ANTIQUARIES' SOCIETY,"
HONORARY MEMBER OF "THE NORWICH SOCIETY OF ARTISTS;"
HONORARY SECRETARY TO "THE WILTSHIRE SOCIETY;"
ETC. ETC.

London:
PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW;
THE AUTHOR, BURTON COTTAGE, BURTON STREET;
AND JOSEPH TAYLOR, 59, HIGH HOLBORN.

1821.

THE METROPOLITAN CHURCH
OF
LONDON
A SERIES OF ENGRAVINGS
SHOWING
THE METROPOLITAN CHURCH
OF
LONDON
A SERIES OF ENGRAVINGS
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OF
LONDON

TO
JESSE WATTS RUSSELL, ESQ.
OF
ILAM HALL, DERBYSHIRE.

DEAR SIR,

HAVING long experienced your kind and generous Patronage in the approval and encouragement of my Literary Works, I embrace this opportunity of inscribing the present Volume to you. When at College, you had the good taste and good sense to cultivate an acquaintance with the Antiquities of your native country; to study the Fine Arts, and to seek pleasure and information from the exhaustless treasures of polite Literature. These will all contribute to render your progress through life cheerful and intellectual,—a solace and pleasure to your friends, and highly beneficial to that young family, which by your own and your amiable Lady's paternal care and example, it is hoped will secure honour to themselves, and reflect it on their Parents.

Accept my sincere and warm thanks for the protection you have afforded to my literary progeny, and believe me, it will be both a pride and pleasure to render any future work entitled to a continuation of the same liberal and discriminating patronage.

I remain, dear Sir,

Your obliged Servant,

J. BRITTON.

November 13, 1821.

P R E F A C E.

THERE is not an edifice in England, excepting Westminster Abbey Church, that has attracted more of public attention, or been more fully illustrated by the author and artist, than the Cathedral of Canterbury. By the list of books and prints, at the end of this volume, we shall find evidence to justify this remark. Though aware of the fact, I thought it right and expedient to introduce the metropolitan church of Canterbury into my series of cathedrals; for I was also aware that many of its architectural features had never been published. The sections and elevations of its towers, nave, choir, transepts, and crypts have not been previously offered to the public; and these are indispensably necessary to display its construction, and exemplify its history. Without sections and strict geometrical elevations we can never attain correct information as to the curvature and proportions of arches—the true contour of columns, capitals, and bases—with the relative projections and recesses of various other members in our antient buildings. With these we are furnished with satisfactory data, either for practical imitation or for antiquarian inference. Had this species of illustration been adopted by a Hollar, a Loggan, or a Vertue, and had writers on Christian architecture in the seventeenth or eighteenth centuries made themselves acquainted with the same subject, much irrelevant dissertation and trifling controversy would have been avoided. But the majority of mankind, in all ages, and on all subjects, prefer the pretty to the useful; and seek rather to amuse the fancy than inform the mind. Hence picturesque views, and artificial effects of light and shadow, of black and white, have been repeatedly and continually published and republished in our antiquarian embellishments*. By a natural progress of taste and science, for these improve with age and must last for ever, we are at length commencing and adopting a right course; and I am persuaded that, in a very short time, we shall be fully and explicitly informed of every thing respecting our national antiquities in general, and more especially that of architecture. Zealous in this cause myself, I am anxious to awaken the same zeal in others; habitually fastidious, I also wish to encourage the same spirit in my readers and friends; for by the union and exertion of zeal and fastidiousness, we shall be able to advance rapidly and correctly in our search after truth. The history and the science of Christian architecture are intimately con-

* In "*the Chronological Illustration of the Christian Architecture of England*," I have given nearly the whole of the eighty prints, belonging to the volume, in a light and rather slight style of execution, and mostly in elevation and section, for the purpose of showing the forms and proportions of the various architectural members with precision and accuracy. This volume is intended to embrace a comprehensive review and illustration of the Christian Architecture of England.

nected with our cathedrals; and by illustrating the last truly and fully, we shall best exemplify the others.

Having developed the histories, and illustrated the architecture of the cathedrals of *Salisbury, Norwich, Winchester, York, Lichfield, Oxford,* and *Canterbury*, it is my intention to pursue the same delighting but arduous task with unabated zeal; but with increased knowledge of the subject, and even greater care and caution than hitherto. In other cathedrals, I do not think it will be necessary to give so many engravings as in those of the former, and consequently the prices of each and all will be reduced. The drawings for *WELLS* and *PETERBOROUGH* are nearly all prepared; and it is my intention to proceed with the former immediately.

The style and manner in which *Canterbury Cathedral* has been completed I hope will convince my friends and subscribers that I am solicitous to preserve their confidence, and secure their approbation. Most of the plates, in the volume, have been carefully drawn, and successfully engraved: and will therefore reflect credit on the respective artists. The subjects will be found interesting; and more particularly those of the plans and sections. To the professional gentlemen, who furnished me with drawings for these, I am under considerable obligations:—for they devoted much time and skill in obtaining correct sketches and measurements of the various parts of this complex and spacious edifice. To *Messrs. CRESY and TAYLOR*, who had previously appropriated two years assiduous attention to, and delineation of the classical temples of Greece and Italy, and the “Gothic” cathedrals of Normandy and France, such a task seemed easy and amusing. They have just completed their elaborate and scientific work on “*The Architectural Antiquities of Rome*,” 2 vols. folio, and thereby rendered an essential service to the professional architect and to the antiquary.

To the very Reverend the *DEAN OF CANTERBURY*, to the Reverend *GEORGE MOORE*, and to other members of the chapter I feel obliged and grateful for ready access to all parts of the church, and for many acts of personal civility.

To *Mr. LE KEUX* I am also under considerable obligations for the improvements he has made to the drawings submitted to his execution; for every subject has been materially benefited by his skilful needle and burine.

ERRATA.

The reader is requested to make the following corrections, in addition to any others he may detect.

- Page 15, line 1, omit the paragraph beginning with “The” and ending with “place.”
- 22, — 19, *for Langton read Langham.*
- 54, — 12, *for Lens read Sens.*
- 64, — 5, *for Eudbert read Eadburt.*

History and Antiquities

OF THE

CATHEDRAL CHURCH OF CANTERBURY.

Chap. I.

ORIGIN AND EARLY HISTORY OF CANTERBURY, OR DUROVERNUM:—VARIOUS NAMES OF THE PLACE:—ITS IMPORTANCE:—INTRODUCTION OF CHRISTIANITY:—FOUNDATION OF A CHURCH:—ST. AUGUSTINE:—CONSTITUTION OF THE SEE:—STORY OF ST. LAURENCE AND KING EADBALD:—PRIMACY OF THE ARCHBISHOPS FULLY ESTABLISHED:—DIOCESS FIRST DIVIDED INTO PARISHES:—THE POPE'S INTERFERENCE IN ECCLESIASTICAL MATTERS RESISTED:—CONTROVERSY WITH THE ARCHBISHOP OF YORK, CONCERNING THE BEARING OF THE CROSS:—JOHN WICKLIFFE:—DISSOLUTION OF THE PRIORY.

THE history of Canterbury Cathedral is intimately connected with the ecclesiastical annals of the island. Whether regarded locally or generally, as connected with its own precincts and ancient kingdom of Kent, or with the progress and influence of Christianity over the nation, we shall find it replete with interesting and important considerations. The original establishment of a new religion, and of a code of faith involving the moral destinies of the human race, and the future salvation of millions of our fellow creatures, cannot fail to awaken the most latent sympathies and the most powerful emotions in the human heart. The ardent mind endeavours to penetrate the gloom of distant ages, in the hopes of descrying

truth. It seeks to ascertain the causes, motives, actions, and influence of those intrepid and daring reformers who encountered perils, and even death, in advocating a new system, and disseminating new doctrines. Anterior to the introduction of the Christian tenets in Britain, which appealed to the sensibility, reason, virtue, and interest of mankind, all is dark and doubtful; and from the fluctuating state of society, from foreign and domestic wars, from the stubbornness of old customs and habits, and from the natural tendency of prejudices we find it extremely difficult, nay, almost impossible to attain a knowledge of the real state of man, and the true state of the nation, for some centuries after the Christian advent. It is true that many learned and acute writers have exerted themselves to elucidate the early annals of our country; but, from the want of authentic materials, they have not afforded that satisfaction which is required. In adverting to the ancient history of Canterbury, we shall meet with some doubts and difficulties in our progress. Our object and end, on the present occasion, will be to adopt the probable and positive, and reject the irrational and false. It will also be our direct province to elucidate the history of the cathedral, and incidentally allude to such subjects as are directly or intimately connected with it.

Canterbury claims a high antiquity among the cities of Britain, and is preeminently distinguished in the annals of the kingdom, with which its ecclesiastical history is closely connected. Its origin however is unknown; and we shall not contend for the veracity or probability of those accounts which refer its foundation or establishment to Rudhu-dibras or Lud-hu-dibras, king of the Britons, who is said to have lived nearly 900 years before the commencement of the Christian era¹. Indeed, there cannot be a doubt but it was a settlement of the aboriginal inhabitants, antecedent to the arrival of Julius Cæsar. Of this the various names by which it has

¹ Geoffry of Monmouth, in his "*Chronicon sive Historia Brittonum*," ascribes the foundation of the city to the abovementioned king; but the marvellous tales of this author rather entitle him to a place in the list of fabulists than to rank amongst authentic historians. Holinshed also inserts the same story in his "*Chronicles of England*," i. 446. ed. 1807. He calls the king Lud-hurdibras. See Higden's "*Polichronicon*," p. 198. 213.

been designated appear a sufficient indication. It was known to the Britons by the appellation of *Caer-ceint*, or "the City of Kent," and the word *Durovernum* or *Dorobernia*, by which the Romans distinguished it, is evidently derived from the British name *Durwhern*². The advantages offered by a pleasant valley abounding with springs, and watered by a river which branched into various streams and thus formed several islands, at the same time enriching the soil, were not likely to be long overlooked. We have therefore reason to believe that the "city of the Kentishmen" was of some importance at a very early period. Numerous discoveries and vestigia, both civil and military, conclusively prove its occupation as a Roman station³. The Saxons, in the idiom of their own language, denominated the city, *Cantwara-byrig* and *Cantwara-wic*, a name of the same signification with that by which it was known to the Britons. When the Roman *Durovernum* became disused, the Saxon word was latinized into *Cantuaria*; and, in the improvement of the English language, became finally settled into *Canterbury*. During the Anglo-Saxon domination in Britain this city was the capital of the Kentish kingdom⁴. It is represented as "a famous city," "the metropolis of Kent;" and before the end

² Nennius, who wrote in the ninth century, calls it by the above name; and Mark the Anchorite, who lived in the tenth century, places *Cair-ceint* in his list of the principal cities of Britain.—Gunn's "*Historia Brittonum*," p. 46. In the *Itinerary of Antoninus* it is called *Durovernum*. There is some difference among antiquaries in their etymological solutions of this word, but all are agreed in deriving it from the British language. Camden, in his "*Britannia*," Gough's ed. i. 215, derives it from *Durwhern*, which is said to signify "a rapid stream" or "river." Leland, from *Dur-avona*, "the river water." Lambard, from *Dur-ar-guerne*, "the water near the fen or marsh;" and Pennant, from *Dur-aber*, "the mouth of the water." A charter granted by Kenulph, King of Mercia, in 810, says of Canterbury, "In civitate famosa, quæ antiquo vocabulo Dorovernia dicitur." *Carta antiqua*, ap. Somners' *Antiquities of Canterbury*," p. 1. Battely's ed. 1703.

³ The remains of the Roman roads, leading from this city to *Portus Rutipensis*, *Portus Dubris*, and *Portus Lemanis* are still perceptible in many places. Numerous coins, various vessels, and pieces of pottery have been dug up here; fragments of buildings, arches, altars, and tessellated pavements have been also discovered, and numerous Roman bricks have been found incorporated in the city walls. See *Beauties of England and Wales*, viii. 753.

⁴ "Caput Imperii."—*Florilegus* ad an. 596. "Metropolim Angliæ Cantuariam."—Henry of Huntingdon, lib. vi. sub. an. 1011. "Cantiopolis."—Richard of Cirencester. See Madox's *Firma Burgi*, p. 2.

of the sixth century it was encompassed with a wall, and the monastery of St. Augustine was erected, "sub orientali muro civitatis⁵."

Having given an account of the introduction and establishment of Christianity in Britain in the "History, &c. of Winchester Cathedral," and detailed many facts relating to its progress and influence in the north of Britain in my "History and Antiquities of York Cathedral," it will be unnecessary to repeat in this place what has been detailed in those works. In the former volume will be found an inquiry into the identity and probable history of King Lucius, who is said to have been the first person to found a church at Canterbury, and to embrace and practise the Christian doctrines. The accounts left us concerning him are so obscured by fable and intermixed with legend that little credence can be attached to the allegations of those writers who ascribe to him the erection or foundation of several churches and archbishopricks.

Whoever was the actual founder of the first church in Canterbury, or the first person who taught the principles of Christianity in that place, it will be as impossible to determine as it will be useless to inquire. It is sufficiently attested by the writings of Bede and other authorities, that two churches were built here by those Romans who had been converted to a belief in the Saviour of the World⁶. These structures were standing at the time of Augustine's mission into Britain, which took place in the year 596.

Previous to his arrival there was a congregation settled in Canterbury, under the care of Luidhard, chaplain to Bertha, Queen of Kent⁷. It is not therefore to Augustine that the entire honour of converting the

⁵ Somner's "Antiquities of Canterbury," ut sup. 4.

⁶ Bede's "Ecclesiastical History," translation, 1723, 8vo. lib. i. c. 25. In c. 26 he says, "Whilst as yet the Romans inhabited Britain." Stephen Birchington de vit. S^u. Augustini, ap. "Anglia Sacra," vol. i. p. 1. Thos. Rudborne, Hist. Wint. ibid. 251.

⁷ This princess was daughter of Cherebert, King of France. On her marriage with Ethelbert she stipulated for the free exercise of her religion, and brought over with her the above bishop and several other ecclesiastics, who performed their devotions in one of the Roman churches. These proceedings tended much to abate the prejudices existing against Christianity, and were favourable harbingers to Augustine and his associates. Bede's Eccles. Hist. l. i. c. 25, ut sup. Henry's History of Great Britain, vol. iii. 190. ed. 1800.

inhabitants of Britain can be awarded, notwithstanding the august title of "Apostle" which was bestowed on him by the infatuated monkish writers of old.

The story of Augustine's mission which Somner designates as "trite and vulgar," and "needs no repetition," is however too intimately connected with the history of this see to be passed over without some notice. St. Gregory, who was then pope, prompted by his zeal for the propagation of Christianity, and compassionating the state of the Anglo-Saxons, who were without the pale of the Gospel dispensation, resolved to attempt their conversion, and for this purpose sent Augustine, with forty other monks, into Britain. These landed in the Isle of Thanet, and a messenger having informed King Ethelbert of their arrival and object, that prince received them favourably, and assigned to them a residence in Canterbury, "the metropolis of all his dominions." He is described to have given up his palace for their use, and bestowed on them one of the two churches above-mentioned. Ethelbert was soon converted to the new faith, and subsequently manifested his piety and zeal by extending the privileges of the monks, and securing to them their possessions in perpetuity by a charter⁸. The Pope addressed an epistle to him, and accompanied it with presents. When the pall was transmitted to Augustine, he was directed to ordain twelve bishops in his own province, and to send one to York. At the same time the church at Canterbury was made metropolitan, and Pope Gregory decreed it to be paramount to all others in the kingdom; "for where the Christian faith was first received, there also should be a primacy of dignity⁹."

Boniface the Fifth, in a communication to Justus, the fifth in succession from Augustine, writes, "We will and command you, that the metropolical

⁸ Somner's "Antiquities of Canterbury," ed. 1703. 82. Steph. Birch. and Tho. Rudborne, ut sup. They had liberty "freely to preach, and build, or repair churches in all places." Bede's Eccles. Hist. ut sup. l. 1. c. 26.

⁹ Battely ap. Somner, ut sup. 37 & 82. To the Roman pontiff much more praise is due than to his missionaries; for he evinced a comprehensive, liberal, and truly Christian mind, as may be inferred from his instructions to Augustine, and judicious answers to the questions of that punctilious and uncharitable monk.

see of all Britain be ever hereafter in the city of Canterbury: and we make a perpetual and unchangeable decree, that all provinces of this kingdom of England be for ever subject to the metropolical church of that place¹⁰."

The king, with the authority of the court of Rome, enjoined the clergy to continue in their monastic mode of life; hence this establishment became what was called a "cathedral monastery," where the bishop was nominally and de jure, abbot; but the duties attached to the office were performed by a subordinate person presiding more immediately over the monks, who were cathedral canons. Previous to the time of Archbishop Wilfrid, however, a period of more than two hundred years, the archbishop appears to have lived in common with his monks, and personally superintended the affairs of the community. This monastery was governed by the rules of St. Benedict, and was the first settlement of that order in Britain. Augustine's progress and success in the work of conversion was rapid and astonishing¹¹; for it is related that the Saxons became as anxious to embrace the new religion, as they had formerly been to persecute its professors. The instructions given by the Pope to Augustine contain some curious facts relating to the existing and previous state of religion in Britain: "The temples of the idols (says his holiness) ought not to be destroyed, but the idols within them to be destroyed; let holy water be made and sprinkled in the said temples, let altars be erected, and relics placed." He proceeds to urge the necessity of converting those edifices from the "worship of devils" to that of the true God.

The see, founded under circumstances so propitious, rapidly acquired possessions, and as its wealth increased, its influence became extended. The veneration inspired by an institution so august and imposing was enhanced by the preaching, sanctity, and benevolence of its members. Numerous grants and donations of lands, manors, and churches, afford a convincing proof of the zeal and enthusiasm which the doctrines and precepts

¹⁰ Malmesbury "de Gentis Pontif." l. i. p. 208.

¹¹ He is described to have baptised no fewer than ten thousand persons in one day! Gervas, col. 1632, ap. Henry's "History of Britain," ut sup. 192.

of Christ had inspired. The registers of Christ Church exhibit upwards of fifty donations made within two hundred years after the time of St. Augustine¹².

On the death of Ethelbert, and at the succession of Eadbald, his pagan son, Christianity, which had been established with much trouble but with apparent stability, was threatened with total ruin¹³. The three sons of Sebert, King of the East Saxons, who were pagans, and the King of Kent who had apostatised, became the avowed enemies of the Christians; and infidelity gained strength from their influence.

The Bishops of London and Rochester, who had been appointed by Augustine, abandoned their charge and left the country; and Lawrence, the successor of Augustine, was prepared to follow their example; but a real or pretended miracle opportunely occurred to prevent his design.

The story is thus related:—The night before his departure, having slept in the church, St. Peter, “the most blessed prince of the apostles,” appeared, and after upbraiding him for his intention of deserting his flock, and forgetting the sufferings of the apostles, terminated his harangue by inflicting a severe castigation on the prelate. Next morning Lawrence went to King Eadbald, and exposing his lacerated shoulders, told his majesty in what extraordinary manner the stripes had been inflicted. The king gave full credence to the relation, returned to the faith he had deserted, and afforded that protection to religion so necessary to its prosperity¹⁴.

This happy change in the affairs of the church induced Mellitus, Bishop of London, to return; but not being able to regain possession of the see which he had left, he repaired to Canterbury, at the invitation of Eadbald, where he became successor to Lawrence. The most memorable act of Mellitus was the subduing a fire, which threatened the destruction of the church, by the efficacy of his prayers! Honorius, the fifth archbishop, divided his diocese into various bishoprics, and is said by Godwin to have been the first to subdivide the province into parishes; but the latter

¹² Somner, *ut sup.* ap. 36. Battely, *ib.* 5.

¹³ *Ibid.* 65. Hasted's “History of the City of Canterbury,” &c. fol. 1799. p. 285.

¹⁴ Godwin's “Catalogue of the Bishop's of England,” 1615, p. 50.

assertion is disproved by Selden. At this time the Pelagian controversy engrossed the attention of the clergy.

Honorius died in 653, and his pious successor Trithona, or Deus-dedit, was the first native of Britain who filled the see. The court of Rome, always anxious to increase its power and extend its authority, found a favourable opportunity, on the death of Wighard for the personal election of an archbishop by the pope. Vitalian accordingly nominated Adrian, an abbot of Thiridanum, and Andrew, a monk, neither of whom would accept the dignity. Theodore, a Grecian, was therefore appointed at the intercession of the same Adrian, but the pope, apprehensive that he might introduce the customs of the Greek church, sent the abbot with him as a spy or monitor.

In virtue of the legantine power with which he was invested, he extended his authority over the whole body of the clergy, and was the first prelate who fully exercised his archiepiscopal powers to bring all the British churches to uniformity of discipline and worship¹⁵. He instituted schools, and established new sees in dioceses which were too extensive for the government of one bishop, and is the first who divided the country into parishes, and made a regular provision for the parochial clergy¹⁶. To encourage the erection of churches, he obtained a grant from the different kings of the heptarchy, to vest the right of patronage in their founders. Battely conjectures that *archdeacons* were first introduced into the church by Theodore, and adduces several reasons in support of his opinion. In the celebrated dispute with Wilfrid, the archbishop maintained "that all controversies should be settled in the provinces where they arose, and that the authority of the metropolitans should be final and unappealable." Innet tells us, "he changed the whole face of the Saxon church, and did more towards enlarging the authority of the Archbishops of Canterbury and the Bishops of Rome than all his predecessors had done since the

¹⁵ "Cui omnis Anglorum Ecclesia manus dare consentiret." Bede, b. iv. c. 2.

¹⁶ The nomination and settling of parishes must have taken place posterior to 673, for in a council held by Theodore in that year, the word *parochia* signified the district or diocese of a bishop. Innet's "Origines Anglicanæ," i. 78.

coming of Austin." In his time there were four councils held, in the second of which Mercia was divided into five bishoprics¹⁷. Brithwend his successor was equally tenacious of his rights and privileges, and firmly opposed papal usurpation.

Cuthbert, the eleventh archbishop, procured licence from the Pope and King Eadbert to appropriate the church for the sepulture of the archbishops and royal family, and also to attach cemeteries to those places of worship built within the walls of cities¹⁸. Dying in 760, he was buried privately, to evade any opposition that might be made by the monks of St. Augustine's, who claimed the privilege and honour of having the custody of the archbishops' bodies.

Bregwin, who succeeded Cuthbert, was interred with similar secrecy; but on this occasion the monks were determined to assert their right; and, in pursuance of their resolution, Lambrith the abbot came with an armed force to Christ Church, with the intention of carrying off the bodies, but not succeeding in this attempt, he appealed to Rome. To terminate the dispute, Lambrith was elected archbishop, which produced a reconciliation between the contending monasteries. In this prelate's time, Offa, King of Mercia created an archbishopric at Lichfield, by which the province of Canterbury was considerably reduced; but Athelard, successor to Lambrith, procured the restoration of those lands which had been taken out of the diocess. In 803 a council was called at Cloveshoo, where the decree of the Pope for restoring the see to all its antient rights and dignities was confirmed, and everlasting damnation was denounced against all who should hereafter attempt to tear the coat of Christ, *i. e.* to divide the province of Canterbury¹⁹. Wilfred was also a considerable benefactor to the cathedral, recovering and securing to it many possessions, and bestowing on it many valuable donations²⁰. The institution of *deans* is supposed to have taken place near this epoch, Ceolnoth being the first whose name is to be found on record.

About this time the plague or some other pestilential disease raged in

¹⁷ "Origines Anglicanæ," i. 73.

¹⁸ Battely, ut sup. 133.

¹⁹ Spelman's Concil. i. 324. ap. Henry's History of Brit. iii. 240. ²⁰ Battely, ut sup. 67.

the city, and only five of the ecclesiastics survived its ravages. When Ceolnoth was elected in 830, there was such a scarcity of monks that he was under the necessity of employing secular canons to officiate in the cathedral. The calamities of the clergy were increased by the repeated invasions, wars, and cruelties of the Danes, which kept the country in a state of alarm, and the bishops in daily peril. Plegmund was consecrated in 891. He presided in several councils, and encouraged the building of churches, but no alteration in the see appears to have taken place during his government; nor in that of Athelm and Wulfhelm, his immediate successors. Archbishop Odo, who was consecrated in 941, endeavoured to render the church independent of all control. For this purpose he promulgated, in 943, his famous pastoral letter, since called the "Constitutions of Odo," in which he arrogantly and presumptuously says, "I strictly command and charge that no man presume to lay any tax on the possessions of the clergy, who are the sons of God. I command the king, the princes, and all in authority to obey, with great humility, the archbishop and bishops, for they have the keys of the kingdom of heaven²¹." Besides these constitutions, several ecclesiastical canons were enacted about this time, tending to increase the influence and independence of the clergy, and the devotion and subjection of the people. From these canons it appears that paganism was not yet completely eradicated; for it was decreed that those who continued to use pagan rites and ceremonies should be excommunicated.

The celebrated Dunstan exerted his utmost influence for the aggrandisement of the Benedictine order. No sooner had he attained the archiepiscopal chair, but he employed all his influence to enforce the celibacy of the clergy, and he was almost equally zealous in degrading the seculars; but his ambition, tyranny, and arrogance at last drew the royal displeasure on himself and the monks of his order, who were expelled from several monasteries, and replaced by seculars. The government was however too weak to resist the influence which the monks had acquired,

²¹ Spelman Concilia, l. i. p. 416.

and they were again reinstated. The murder of this haughty priest in his own cathedral is one of the most memorable events connected with the fabric and the place. In 1011 the Danes, whose descents in England were accompanied with circumstances of the most shocking cruelty, landed at Sandwich, and laid siege to Canterbury, which they set fire to, and carried by assault. The monks, with their venerable archbishop, Elphege, retired to the cathedral; but motives of humanity prompted him to come forth, and endeavour, by his intercession, to stop the indiscriminate carnage which the ferocious invaders were perpetrating in the city. His entreaties had no effect on the implacable barbarians, who gagged, bound, and forced him back to the church, that he might there witness the murder of his spiritual assistants, while the lead, melting from the roof, which had now caught fire, increased the horror of the scene and the torments of the devoted ecclesiastics. The bishop, after a tedious confinement, was at last barbarously murdered²². Livingus, his successor, found the cathedral nearly destroyed, and the ecclesiastics either murdered or dispersed, which so affected him that he retired until the accession of King Canute, when he returned, and commenced the repair of the church. This work was completed by Agelnoth, who was assisted by the munificence of Canute, who granted to the monks the entire revenues of the port of Sandwich, and, as a proof of his devotion, took the gold crown from his head, and placed it on the high altar²³. Stigand, who was archbishop at the Norman invasion, by his firmness preserved many of the ancient privileges of the people of Kent. Lanfranc made many regulations for the government of the Benedictines, and procured the restoration of twenty-five manors belonging to this see. He also rebuilt a great part of the cathedral, and promoted the erection of other sacred edifices. Previous to this

²² Gough's Camden's Brit. i. 211, where a full account of this transaction is given from the chronicle of Ditmar of Merspurg, a contemporary writer.

²³ Somner says that the port of Sandwich was only restored to the monks of this cathedral, it having been originally granted to them by Ethelred; but no allusion to a previous grant is to be found in Canute's charter, in the *Customal of Sandwich*, published in Boys's "Collections for a History" of that Borough.

epoch, the head of this convent had been styled Dean, but it was now changed to that of Prior. The revenues of the church, which had been previously divided between the archbishop and convent in common, were now ordered to be divided into equal parts between the prelate and the monks. After his death, which happened in 1089, William Rufus kept the archbishopric in his own possession for some years, and applied its revenues to his own purposes. In a severe sickness he nominated Anselm to the see, but recovering from his indisposition he demanded one thousand pounds from Anselm as a consideration for the see, and exacted a certain sum annually from him. These impositions compelled the prelate at last to quit the kingdom, when the king seized the whole temporalities, and appropriated the revenues to his own use. Henry the First recalled Anselm, who, intent on increasing the power and influence of his see, prevailed on the king to give up the right of investiture to the archbishops of Canterbury²⁴. He exerted himself much to render his church magnificent, and the service pompous; for in those days an imposing and splendid ceremonial was most effectual for attracting the people to religion, and producing liberality to the clergy.

Ralph was elected in 1114, a prelate who was extremely jealous of the prerogatives of his church, and would never allow the king to put on his own crown, as that ceremony was a peculiar right of the archbishops on all occasions²⁵. His successor William Corboil was invested by the Pope with the title of "apostolic legate throughout England."

Thomas Becket's name has been rendered famous by his bold attempts to support papal authority, and strenuous exertions to render the church superior to all civil judicature. To check the ambition of the clergy, and protect the prerogatives of the crown, the "Constitutions of Clarendon" were drawn up and signed by the lay and spiritual lords, although the latter had previously refused their assent unless the words "saving the rights and privileges of God and the church" were added. The murder

²⁴ "This was the first shock to the authority of the English church, and opened the way to all the ensuing usurpations."—Innet's "Origin. Angl." ii. 491.

²⁵ Collier's "Ecclesiastical History of England," vol. i. p. 315. fol. 1708.

of the archbishop at length put an end to those disputes and controversies, which were but ill calculated to advance religion. This prelate was more profitable to the cathedral after his death than he had been during his life, for being canonized as a saint, and many pretended miracles having been wrought by his relics, his tomb became one of the most prolific sources of revenue the church had ever possessed. After his death, the interior was suffered to remain in dirt and filth, and the performance of divine service was suspended for a whole year, as a penance for the crime of his death taking place there²⁶. Considerable dissensions ensued in electing a successor to Becket, and still greater in the election of Baldwin²⁷. But an end was put to all these differences between the bishops and monks, by Pope Innocent III. in 1206, deciding in favour of the latter, and excluding the former from all share in the election of a metropolitan. Baldwin endeavoured to abridge the power of the monks, who had made strong opposition to his election; and with this view procured a bull from the Pope, and also the king's assent for establishing a college of seculars at Hackington, near Canterbury. The monks, aware of the consequences, appealed to Rome, and made so strong an opposition to the undertaking, that the archbishop was obliged to relinquish his design²⁸. On the death of Hubert Walter, the monks were much at variance among themselves respecting the appointment of a successor, but at last Pope Innocent III. compelled them to elect Cardinal Langton, who, being at Viterbo, was there consecrated by his Holiness on the 17th of June, 1207. This proceeding was highly resented by King John, who wrote to the Pope complaining of it as an "encroachment on his prerogative," and stat.

²⁶ In commemoration of the translation of Becket's body to his shrine in 1220, fifty years after his death, a jubilee was observed every fiftieth year. "At the fifth celebration of this solemnity, in 1420, the concourse of people is said to have been one hundred thousand, all of whom were well entertained fifteen days, the time this jubilee lasted." Todd's "Catalogue of Christ Church Library," 110. See Battely's Appendix, part i.

²⁷ Occasioned by the controversy between the monks and bishops. Battely, ut sup. 48.

²⁸ Pope Celestine sent a bull to the Bishop of Bath and Wells, after the death of Baldwin, ordering the chapel at Hackington to be demolished, which was immediately done by the monks, without waiting for the king's permission. Gervas. Chron. x. Script. col. 1572. ap Innet's Origin. Angl. ii. 355.

ing that "if the satisfaction he demanded was denied, he would break off all communication with Rome." The king was ultimately compelled, however, to bend to the plenitude of ecclesiastical power, but not before all the censures of the church had been employed against him, and he was obliged to sign an instrument, engaging "to obey the Pope in all things." These distractions were terminated by the death of John, in 1216. Canterbury had now become celebrated as a place of frequent pilgrimages. The extraordinary character, life, death, and canonization of Becket gave to the cathedral a notoriety which it had never before possessed; and it became the interest of the ecclesiastics to keep alive the veneration inspired by the miraculous property which was said to belong to the relics of the martyr. In the time of Langton a solemn translation of the remains of St. Thomas, from the crypt into a costly shrine in the Chapel of the Holy Trinity took place with a pomp and splendour so expensive, that a debt was entailed on the cathedral, which required the prudent exertions of several succeeding prelates to liquidate²⁹. We thus see the court of Rome gradually gaining an ascendancy over the British church, and influencing the ecclesiastical affairs of the kingdom, notwithstanding the opposition made to papal authority both by the kings and the archbishops. On the accession of Edmund of Abingdon to this see, he found the oppressions and exactions of the court of Rome so flagrant and unjust, that he left it and retired to France.

On the death of Boniface, the monks of Christ Church elected their

²⁹ Nearly all our chroniclers and historians bear testimony of the extravagance, parade, and ostentation of the monks of Christ Church on this occasion. It is a curious fact, as related by Lord Lyttleton, in his *Life, &c. of Henry II.* from the ledger books of Christ Church, that during one year there were *no* oblations made at Christ's altar, and only £4. 1s. 8d. at that of the Virgin Mary; whilst the amount at Becket's was £954. 6s. 3d. In another place his lordship writes, "One is ashamed to repeat all the shocking absurdities, which the zealots of those times were not ashamed to ascribe to the power and wisdom of God, operating, as they pretended, to the honour of this prelate." Not even the vulgar, but even the most exalted were willing dupes: the Archbishop of Sens, in a letter to the Pope, "told his holiness very gravely, that the wax lights, which were placed about the corpse of Becket, before his interment, happening to go out in the night, he rose up and lighted them again himself; and that after his obsequies were performed by the monks, as he lay on his bier, he lifted up his right hand, and gave his benediction to all the assembly then present."—*History of Henry II.* vol. iv. book v. p. 379.

sub-prior William de Chillenden, but the Pope declared him unworthy of the dignity, and nominated Richard Kilwardby, whom the monks were obliged to admit. Edward the First, coming to the crown shortly afterwards, assembled a council at Westminster, and, before restoring the archbishop's temporalities, protested that such restitution was of his "mere grace and favour, and not of any right," as the Pope had rejected William de Chillenden "contrary to his prerogative, to the laws of the realm, and to the liberties of the English church." This protestation had no effect on the Pope, as he afterwards refused to confirm Robert Burnell, who had been elected as Kilwardby's successor on the recommendation of the king, and appointed John Peckham in his stead.

Heavy and unjust exactions were sometimes made by the Roman pontiff on the clergy, and this prelate's elevation was not gratuitous, for the Pope charged him four thousand marks for the favour conferred, and King Edward I. demanded two thousand more for sowing the church lands, and for the crops then growing upon them. Peckham was also obliged to expend two thousand more in repairing his houses and castles, which he found dilapidated; and the expenses of his enthronization feast amounted to an additional two thousand³⁰. The archbishop, on his election, found the "rents and profits pillaged and wasted;" and it is not therefore astonishing that he should consider the Pope's demand, accompanied with a threat of excommunication, as "horrible to the eye, and dreadful to the ear"³¹, particularly, as he had written to him requesting the restoration of five thousand marks, which had been alienated by his predecessor. On the 14th of August, 1289, the king, then residing in St. Augustine's monastery, invited the archbishop to dine with him, who accordingly went, and had his cross borne before him. The monks of that house, jealous of their own liberties and privileges, refused to allow the bishop to make an entry in that manner. He was therefore stopped at the gate, and required to make a written acknowledgment that he came by the special invitation of the

³⁰ The pompous, irrational, and pantomimic ceremonies of the archbishop's enthronization, are detailed in Archdeacon Battely's volume.

³¹ "—horribilis in aspectu, & auditu terribilis."—Parker's "*Cantuariensis Archiepiscopi*," by Drake, 291.

king, and that his public entry should not afterwards prejudice the rights of the convent. The archbishop, however, refused to comply, and the king immediately commanded him to leave the place. Though he obeyed this mandate, he subsequently opposed the monarch by passing some resolutions at a council, which were intended to uphold the rights and privileges of the church against the personal will of the king. Incensed at this procedure, the monarch assembled a parliament the same year, and, among other proceedings, abrogated all the resolutions of the archbishop's council. Regardless of these acts, the prelate summoned another convocation, and wrote a spirited letter to the king, in defence of his own authority.

Edward the First extorted certain subsidies from the clergy, which were thought unjust and oppressive, to counteract which both in spirit and practice, Archbishop Winchelsea procured a bull from the Pope, inhibiting any further exactions, without licence from the holy see. Provoked at this proceeding, and regardless of the pontiff and the priests, he immediately seized on much of the property of the latter. Our prelate and his see jointly suffered in this contest, for the former was suspended and the temporalities of the latter were seized and appropriated by the king. Edward II. however reinstated the one, and refunded the other; and the archbishop speedily assembled councils, wherein many decrees were passed for the government and security of the church.

In the time of Simon Mepham there was a controversy between the monks of St. Augustine's and the archbishop about certain pieces of land. The Pope being appealed to, decided the case in favour of the monks, and the archbishop was amerced in the sum of £1210³². Having gone on a metropolitical visitation to the see of Exeter, John Graundson, then bishop, met him with an armed force, and effectually opposed his entrance to that city.

The Pope having gradually assumed the right of nominating to vacant sees, and excluding all interference on the part of the king, Edward the Third wrote to his holiness, complaining of so unjust an extension of his

³² Godwin calls it but £700, p. 131. The prelate did not however pay it, but was declared contumacious, and died under a sentence of excommunication.

authority. The Pope seemed to concede a little, but between him and the king, the monks of Christ Church appear to have been deprived of any influence in the election of their archbishop; for having nominated Thomas Bradwardin, the Pope, at the intercession of the king, arbitrarily superseded their choice by the appointment of John Ufford, or de Offord. This prelate did not long survive his elevation, and the second election of Bradwardin was confirmed. Papal influence had by this time become much lessened, but the holy see was still tenacious of maintaining at least the appearance of authority over the British church. The monks, with the king's approbation, elected Simon Islip, but the Pope, not having been consulted on the occasion, refused to consecrate him; yet conscious of the impotency of pontifical power in England, although he rejected the election of Islip, and proceeded "*ex plenitudine potestatis*," to fill up the vacant see, he thought it prudent to make his choice coincide with that of the monks, and therefore issued his bulls of confirmation.

Islip was a strict disciplinarian, and sternly enforced the observance of the ecclesiastical laws. Synwel, then Bishop of Lincoln, finding the austerity of the archbishop unpleasant, procured from the court of Rome an exemption from his jurisdiction, but the archbishop prevailed on the Pope to revoke this privilege.

The controversy concerning the right of the Archbishop of York to bear his cross in the province of Canterbury being revived about this time, was finally settled by the decision of the king, who ordained, that "the Archbishoppe of Yorke should beare his crosse in the others province, yeelding all preeminence otherwise unto Canterbury, but that in token of subjection, every archbishoppe at his entrance should offer an image of golde to the value of £40, at the shrine of St. Thomas, the same to be sent by some knight or doctor of the law, within the space of two monethes after his inthronization³³." Archbishop Islip lived extremely economical, and took every means of aggrandizing his cathedral³⁴.

³³ Godwin's Cat. of Bishops, 141.

³⁴ He sold his right to twenty-six deer from the forest of Arundel, which had been formerly granted to Archbishop Boniface, for two hundred and forty marks. At his death he bequeathed one thousand sheep to the convent, to be kept as a perpetual stock. Ibid. 142. Battely, 73.

In the time of Simon Langham, who next filled the see for about two years, the papal power received a shock which it never afterwards recovered. The archbishop was bigoted in favour of monks, and ejected the secular clergy from Canterbury College, in order to settle regulars in their place. One of those who were thus displaced was the celebrated John Wickliffe, who declaimed against the oppressions of prelacy, and vehemently inveighed against monkish institutions. About the same time, Pope Urban the VIIth, thinking, from the successes of Edward the IIIrd in France, that a favourable opportunity had arrived for demanding the tribute which King John had come under an obligation for himself and his successors to pay to the holy see, very haughtily required payment, and appointed commissioners to enforce obedience, if the king should prove refractory. But after some days deliberation in parliament it was resolved, instead of conceding to the demand, that "if the Pope should, by any means whatever, attempt to support his unjust pretensions, the whole nation would unite with all its power to oppose him." From this time the papal power declined, and the English church gradually became emancipated from the degrading subjection to an overbearing hierarchy. On the death of William Wittlesey, the monks elected Cardinal Langton³⁵, who had formerly presided over them; but the king was so displeased with their choice, that he threatened to banish them from the kingdom: and the Pope, finding his power insufficient for their protection, refused to confirm the election, and translated Simon Sudbury from London.

William Courtney was a zealous defender of episcopal rights, and threatened the city of Canterbury with an interdict, for interfering with ecclesiastical affairs, and also prosecuted the bailiffs of Romney for a similar offence. In his visitations he met with considerable opposition, especially from the Bishops of Exeter and Salisbury, whom he severely censured for so doing. This severity put an end to all future opposition to metropolitanical visits.

In 1411, Archbishop Arundel, intending to visit the University of Oxford, was opposed³⁶. This occasioned a litigation in the Court of Chancery, where it was decreed, "that the whole university, and all orders, persons,

³⁵ Godwin supposes the cardinal here mentioned was called Adam Easton, p. 146.

³⁶ Hasted's Hist. Cant. 334.

and faculties in it, should be fully subject to the visitation of the archbishop, and his successors," &c. and "on any interruption to it, their liberties should be seized into the king's hand;" "and for every such offence, the Chancellor of the University, or other officers, should pay to the king £1000. During the government of this prelate the king decreed, that "no bishop should thenceforth be translated to another see against his will and consent."

Religion underwent a very considerable revolution during the turbulent reign of Henry VIII.; and the part that Archbishop Cranmer acted in those unsettled times is amply developed in English history. He was a zealous and constant friend to the Reformation, to which his life was ultimately sacrificed. Gilpin has written an admirable and interesting "Memoir of Cranmer."

In this reign commenced those transactions which led to the dissolution of the priory, an event, says Battely, which "was not wholly and entirely executed at one blow, but by degrees." The first act was the abrogation of such festivals as happened in harvest time, *i. e.* from July 1st to September the 29th, among which was that of the translation of St. Thomas. This took place in 1536; and in 1538, the feast of St. Thomas was specially prohibited, and the service for his festival abolished, when, instead of fasting, as had been the custom formerly, Archbishop Cranmer "gave a fair president of disowning all regard to this feast," by "supping upon flesh in his parlour." In 1539 a proclamation was issued, in which Becket was declared to have been a traitor to his prince, and ought not to be esteemed a saint. His images and pictures were ordered to be removed from all churches, his name erased from all books, and the service appropriated to him for ever disused, under the pain of his majesty's indignation, and imprisonment at the king's pleasure.

A commission, dated at Westminster, 31 Hen. VIII. was directed to the Archbishop of Canterbury, &c. for the dissolution of Christ Church Priory, empowering nine, or any three of those to whom the commission was directed, to draw up a surrender in form, which being signed and sealed by the prior and convent, the commissioners were to take possession of the monastery, make an inventory of all the goods, chattels, and other property, and carry all the jewels, plate, and money to the master of the jewel

house at the Tower of London. These instructions were acted upon immediately, and the ecclesiastics were discharged on certain pensions.

The profligacy and immorality which were said to prevail in these societies was the ostensible pretext for their dissolution. This charge does not appear to have been proved against the monks of Christ Church, nor was it proved that this house merited the appellation of "a little Sodom," which the Bishop of Sarum bestowed on it. The riches which these establishments had accumulated proved an irresistible temptation to the avaricious Henry, and the state of society enabled him to carry his measures into effect. The age of superstitious darkness had partly passed, and people had acquired juster ideas of morality than to believe that sin could be computed for by riches, or that salvation was ensured either by liberality to the clergy, or the observance of ceremonies.

The Pope cited Cardinal Pole, who had been appointed successor to Cranmer, to answer such charges as might be preferred against him; but the queen strenuously supporting the archbishop, his holiness saw that the most prudent course was to drop the prosecution, which he accordingly did, declaring that the cardinal had been falsely accused.

Matthew Parker was promoted to the see of Canterbury by Queen Elizabeth. He strictly adhered to the discipline of the church, and in consequence incurred the displeasure of the government and the puritans; but he was too firm to be frightened from what he conceived to be his duty. The civil commotions continued to distract the country, and Archbishop Laud fell a victim to the fanaticism of the times, on a charge of endeavouring to subvert the laws, the rights of parliament, and the Protestant religion. From this time the church establishment was completely abrogated, but at the restoration, the ancient system was restored, and William Juxon was promoted to Canterbury. Having thus pointed out a few leading facts respecting the history of the see, its progress through numerous struggles with monarchical and pontifical tyranny, and its serene settlement in Protestant doctrines and establishments, it will be our duty, in the next chapter, to investigate the history, and explain the peculiarities of the cathedral church.

Chap. II.

HISTORICAL NOTICES OF THE CATHEDRAL:—ITS FOUNDATION, SUCCESSIVE ADDITIONS, ALTERATIONS, AND PRESENT CONDITION.

It is generally agreed, that, as early as the third century, an edifice, appropriated to Christian worship, had been reared in Canterbury by the christianized Romans. Of the legend of Lucius, the converted British prince, to whom the building of certain early churches is by some ascribed, I have already expressed my doubts¹. The title of the British apostles, Fugatius and Damianus, to this honour, is equally problematical². All this, however, as well as the supposed destruction of the church in the Diocletian persecution, and its rebuilding in the fourth century, are mere conjectures³. We know nothing positive of any ecclesiastical fabric at Canterbury previous to the arrival of St. Augustine; and the repeated destructions to which the churches were subjected have not left any architectural members of early British or Roman workmanship for our guide or inference.

St. Augustine, on his arrival in Britain, A. D. 597, is said to have founded two churches in Canterbury, one of which, dedicated to St. Martin, was actually used as a place of Christian worship, under the patronage of Bertha, the queen of Ethelbert⁴. This church, of which Liudhard was bishop,

¹ History, &c. of Winchester Cathedral, p. 12—14. Lingard, solicitous for the fame of Lucius, quotes as authorities for the conversion of the Britons, in the second century, Tert. cont. Jud. p. 189; et Origen, Hom. vi. in Luc. and Hom. vi. in Ezech.—Antiq. Ang. Sax. Church, p. 3.

² Nennius, p. 108, edit. Bert.—Ang. Sac. ii. p. 667.

³ Battely's Somner, ii. p. 2—4.

⁴ "In civitate Doroberniæ, quæ modo Cantuaria dicitur, B. Augustinus, ecclesiam reperiens antiquo Romanorum fidelium opere factam." "Fuerunt enim in eadem ecclesia monachi in-

was, by order of the queen, transferred to the Missionaries, who were so successful that, as the legend goes, the king and ten thousand people were baptized in one day⁵! St. Martin's Church was accordingly found too small for the accommodation of the converts, and the king liberally gave up his palace to be appropriated to public assemblies for their use.

Whether this palace was on the site of the present cathedral, or whether it was only adjacent to one of the Roman churches which Augustine repaired, we have not sufficient evidence to determine. If we are to trust Bede⁶, St. Augustine dedicated to our "blessed Saviour" the church which he found standing in the "east part" of Canterbury; but this must evidently have been the Church of St. Martin, and not Christ Church, which is nearly in the midst of the city. If, again, we follow the old documents published by Somner⁷, we have no less than two statements; one of which says, that Christ Church was founded by Lucius⁸, and another, that Ethelbert's palace was converted into the cathedral⁹. The Adesham MS. still more explicitly says that the church of Canterbury was founded on the site of the palace¹⁰.

This consecrated palace, then, or repaired church, St. Augustine, after being ordained a bishop, dedicated, as the register informs us, to Christ

habitantes, sed in numero pauci."—Thom. Rud. Hist. Wint. in Ang. Sac. i. 251. Bertha was buried at Rome, according to Montfaucon; who saw in the Church of St. Ambrogio this inscription: *Hic Bertæ Reginae ossa.* Diar. Ital. ii. 30.

⁵ Gervas. Col. 1632. ut supr. p. 10.

⁶ Bede, Hist. Eccles. c. i. l. 33.

⁷ Somner, Append. No. xxvii. c. Edit. Battely.

⁸ *Fundatio Ecclesiæ Christi Cantuariæ ab antiquis temporibus jaeta fuit per Lucium Britannorum Regem, Christi primum professorem.*—Sed institutio monasticæ vitæ in eadem ecclesiâ Christi Cantuariæ fuit a tempore Beati Augustini Prothodocoris Angliæ, sicut ait Beda, in libro primo Eccles. Hist. gentis Anglorum. c. 33. (ut supr.)

⁹ *Æthelbertus Rex, anno regni sui xxxv. ad fidem Christi per sanctum Augustinum conversus, statim palatium suum eidem Augustino & successoribus suis infra civitatem Doroberniam perpetuè dedit, ut ibi sedem metropolitanam in ævum haberent.* An. Dom. 597. Donat. Eccles. Cant. Somner, App. No. xxxvi.

¹⁰ In quo (videlicet palatio), fundata est Ecclesia Cantuariensis & in nomine Sancti Salvatoris dedicata. Somner, App. No. 36.

our blessed Saviour; on which account it still receives the name of Christ's Church¹¹.

Respecting these early records and charters, however, it may be proper to remark, that they are all of very doubtful authority, having for the most part been either forged or interpolated by the monks for interested purposes¹².

For the space of a hundred and thirty or forty years after the death of Augustine, there seems to have been nothing recorded concerning the additions or repairs of the original fabric, though there is no doubt that these must have been considerable, from its having been left unfinished by Augustine, and continuing to be the metropolitanical church of England¹³. In 743 Cuthbert, the eleventh bishop in succession from Augustine, obtained a licence to have the archbishops interred in the cathedral, in preference to St. Augustine's abbey; and, for this purpose, he had a chapel erected near the east end of Christ Church, which he dedicated to St. John the Baptist, and consecrated for the sepulture of himself and all future prelates of the see¹⁴.

When Odo was promoted to the archbishopric in 941, he found the roof of the church in a very ruinous condition; the walls of unequal heights, from decayed portions of them having fallen; and the rafters loosened and

¹¹ Regist. Cant. A. Brompton, col. 733, and Kilburne, p. 58.

¹² The charters already quoted, Somner thinks, were drawn up from Bede's history by persons who did not understand it; and Spelman and Causabon agree with this writer, and with the Saxon Chronicle, "that Canterbury had no written charters nor muniments before 694—731." Hasted. p. 288. Both Eadmer and Gervase say, that in the three conflagrations which the church sustained, almost all its ancient records and privileges had perished. Eadm. Hist. Nov. i. 9; and Gervas. Col. 1292—1310.

¹³ It is worthy of remark, that, during this period, the revenues of the church were, if we are to trust the charters, much increased by donations of manors, &c. more than fifty of which are recorded. Somner's App. No. 36; and Dugd. Monast. i. 18. About the year 669, Benedict Biscopius accompanied Theodore from Rome, and brought with him several glaziers, painters, and stone masons, who, we may suppose, would be partly employed by Theodore in repairing his cathedral. Vit. Sanct. 298. Bede l. iv. c. 18.

¹⁴ For this he is highly commended by Gervase, Col. 1641; and most virulently abused by Thorn, Col. 1773, for his treachery, as he calls it, to the mother church of St. Augustine. Decem Script.

ready to fall¹⁵. Anxious to repair these dilapidations, the good archbishop caused the decayed roof to be taken down entirely, the ruined portions of the walls to be rebuilt, and the new roof of the church covered with lead¹⁶. In this work Osbern informs us, that Odo spent three years, during which time it was, by the influence of his prayers, miraculously protected not only from tempests, but even from rain; for though it rained abundantly in the adjacent country, not a drop fell during those three years within the walls of Canterbury¹⁷! We learn from the same authority, that the church was the most capacious then known; and Battely is inclined to believe that it was the original fabric built by the believing Romans, and repaired by Augustine¹⁸. Odo died probably in 958, and was buried, says Osbern, in his own cathedral, on the south side of Christ's altar, in a tomb built of a pyramidal form¹⁹.

The next remarkable era in the history of the cathedral was in 1011, seventy-three years after it had been repaired by Odo, a minute account of which is given by Eadmer, or, as he chooses to call himself, Osbern. After the invaders had taken the city, they set fire to the church by piling up wooden vessels against its walls for the purpose of consuming the roof, and melting the lead. This is said to have run down on the heads of the monks; and such of them as attempted to escape were either forced back into the fire, or put to the sword²⁰.

¹⁵ Osbern (Eadmer), in *Vit. Odon. Ang. Sacr.* ii. 83.

¹⁶ Osbern, *ut supr.* Mr. Dallaway remarks, that this was a very early application of lead for the purpose of roofing. *Wild's Canterbury Cathedral*, p. 2.

¹⁷ *In tribus annis nec tamen intra ambitum solius ecclesiæ sed nec intra muros totius civitatis imber aliquando descenderet; cum videres omnia civitatis pomaria aquis infundi.* Osbern, in *Vit. Odon.* William of Malmesbury expresses his doubts of this miracle—*Nisi quod dicam incredibile videatur*, says he, *nec pluvie stillicidium loci madefecerit ambitum.* *De Gest. Pont. i.* p. 201. ed Franc.

¹⁸ *Antiq. Canter.* ii. 6.

¹⁹ Bishop Godwin, in his "Catalogue of the Bishops," mistakes this tomb for Archbishop Mepham's.—*Hasted.* 292. This tomb was celebrated for the miracle of the Holy Spirit, in form of a dove, appearing during mass, and resting over the remains of the "venerable Odo."—*Osbernus de Vita Odonis Aug. Sac.* part ii. p. 86.

²⁰ *Wharton's Angl. Sacr.* ii. 136. See p. 15, above.

According to Battely, p. 6, "the old walls of the church seem to have been made of stone and brick, after the Roman manner of building, and the inside of it to have been plain, without any large stalls, or seats of wood."

From this period to the time of Canute, the church remained in the roofless and dilapidated condition in which it was left by the conflagration. When this celebrated monarch found leisure from his wars, he caused the churches which had suffered injury from Danish hostility to be repaired, and, amongst others, that of Canterbury; to which he presented, in 1023, his gold crown, and restored to it the port of Sandwich, with its liberties, as already stated²¹. His munificence to this cathedral is ascribed, by some, to the respect which he had for Agelnoth, who had presided as archbishop for eighteen years²².

The church was again consumed by fire a few years previous to the accession of Lanfranc to the see, in 1073; but of this we have no perfect account²³. Eadmer, however, who mentions this conflagration, has given us the following curious notices of the old building²⁴.

It appears to have consisted only of a body, in the form of a parallelogram, with ailes (*alæ*), and a tower on each side near the western end, under which were the north and south entrances, or porches. Near the wall, at the east end of the church, was an altar of unhewn stone, cemented with mortar, which had been erected by Archbishop Odo for the reception of the body of Wilfrid, Archbishop of York. Westward from this was another altar, dedicated to Christ our Saviour, where divine service was daily celebrated. Farther westward was a flight of steps leading down to the choir and nave, which were both upon the same level: there was, at the bottom of the steps, a passage into the undercroft, which extended beneath the eastern part of the church. This crypt was con-

²¹ Battely's Antiquities, ii. 7.

²² Matthew of Westminster says, that Canute was induced to this by the persuasion of Queen Emma; and also, which is more probable, by his wish to conciliate the English. Somner, i. 85.

²³ Battely, pt. ii. p. 7.—Hasted's Canter. 113.

²⁴ Eadmer, ap. Gerv. Doreb. de Combust. & Repar. Dorob. Eccl. inter x. Script. col. 1291.

structed with a lofty arched or vaulted roof (*fornix*), in imitation of the Confessionary in St. Peter's Church at Rome. Separated from the west end of the undercroft by a strong stone wall, was the tomb of St. Dunstan, over which was a large and lofty monument of a pyramidal form, and at the head of it an altar for the matin service. The *chorus psallentium*, or choir, was between the steps or passage in the undercroft and the nave; and, to prevent the singers from being disturbed by the crowds in the church, was separated from these parts by "a fair and decent partition." About the middle of the length of the nave, on each side without the walls, were two towers, beneath which were entrances into the nave. At the south door, or *hostium*, was an altar dedicated to St. Gregory, and in it a law court was held for hearing secular pleas and controversies²⁵. Beneath the north tower was the altar of St. Martin, and a passage communicating with the monastery: here also were the cloisters for the novices. On the west a flight of steps, "as from its structure there was no other approach," led up to a chapel or oratory, dedicated to the Virgin Mary, in which was also the altar of the Virgin, containing the head of St. Astorburt; and against the west wall the pontifical chair of the archbishop, described to have been "a fair piece of work, made of large stones, cemented together with mortar." This description corresponds with the present old stone chair now placed in Becket's crown.

Lanfranc was astonished at the ruinous condition of Christ's Church, and "almost despaired of seeing that and the monastery re-edified." This work, however, he began with great spirit, and, in the space of seven years, nearly completed it, "in a new and more magnificent manner and form of structure than had hardly in any place before been made use of in this

²⁵ This proves, according to Selden (*Pref. x. Script.*), the great antiquity of the church or chapel where such courts have been held. We know, however, very little concerning this court. Eadmer says, "Quod hostium in antiquorum legibus regum suo nomine sapius exprimitur. In quibus etiam omnes querelas totius regni, quæ hundredis vel comitatibus uno vel pluribus, vel certè in curia regis non possent legaliter diffiniri, finem inibi sicut in curia regis summi, sortiri debere discernitur." He adds, "Forenses lites & secularia placita exercebantur, &c."—Eadmer, apud Gervas. de Comb. & Rep, Eccles. Cant. inter. x. Script. col. 1202.

kingdom, which made it a precedent and pattern for succeeding structures of the same kind."

By mistaking the words of Eadmer, it has been doubted whether Lanfranc rebuilt the whole, or only a part of the church; but, by collating the passage with what has been said by Gervase and Radulf, there can be no doubt that he "overturned from the foundation what was old, and nearly perfected the new edifice." Eadmer indeed says, that his reason for giving a particular description of the old building, was, to authenticate the ancient writings concerning it, as the "old things have passed away, and *all that now exists is new*²⁶." Yet Mr. Dallaway thinks that Lanfranc only repaired it from the ground upwards. Gostling²⁷ and Ledwich²⁸ examined minutely the more antient parts of the remaining structure, and they found, that not only the walls of the choir were crooked, and marked with innovations, like the patchings of different architects, but that the undercroft was to be considered as an "Iseum, or chapel of Isis, or an early imitation of Roman models." It is worthy of remark, that some of the existing ornaments are very similar to those observed by Dr. Thos. Shaw²⁹ among the ruins of Carthage. Gostling thinks the undercroft to be coeval with that of Grymbald at Oxford, which he considers to be of the ninth century³⁰. He also thinks, and Mr. Denne agrees with him, that the girdle, as he terms it, or range of small pillars with fantastic shafts and capitals, on the outside of the south wall, with the plain columns supporting intersecting arches, were prior to the age of Lanfranc, though made use of by him when he repaired the church. Mr. Denne supposes these to have been the work of Odo³¹.

²⁶ The passages are subjoined: "*Ædificavit et curiam (Palace) sibi ecclesiam præterea, quam spacio septem annorum a fundamentis, ferme totam perfectam reddidit.*"—Ead. (ed. Selden) p. 7, 8. "*Veterem ecclesiam combustam inveniens funditus evertit.*"—"Incendii reliquias nova omnia constructurus evertit funditus."—"Omnia innovans a fundamentis vetera evertit." Gervas, Dorobern. Col. 1291—1654. Decem. Script.

²⁷ Walks round Canterbury, p. 78.

²⁸ Archæologia, viii.

²⁹ Travels, &c. in Barbary, &c. fol. 1738.

³⁰ See "The Architectural Antiquities of Great Britain," where are views, with a plan, &c. and a history and description of that crypt.

³¹ Archæologia, x. 46.

Lanfranc then, according to Eadmer, in the compass of seven years, rebuilt the whole church, from the foundation, together with the palace and monastery, the wall encompassing the court, and all the offices belonging to the monastery within that enclosure. It has been doubted whether it was possible for him to have executed so large a work in so short a period, but we know too little of his means and resources to make such an inference, in contradiction to the express testimony of his precentor Eadmer.

Of the state of Lanfranc's church, we have a detailed and singularly precise account, by Gervase the monk³². From this we learn, that in the midst of the church was a tower, like a centre in the midst of a circumference, supported by very large pillars, and having a gilt cherub on a pinnacle, whence it was called the Angel Steeple³³. Westward from the tower, but in some measure separated from it by the pulpit, was the nave or hall of the church, supported on each side by eight pillars, terminating at the west end by two lofty towers with gilt pinnacles. In the middle of the centre tower was the altar of the holy cross. Above the pulpit, and placed across the church, was a beam, which sustained a great cross between two cherubs, and the images of St. Mary and St. John the apostle. In the north aisle was an oratory, and an altar of St. Mary. The great centre tower had a transept, called wings, both on the north and south side of it, and in the centre of each was a strong pillar, which received the arch springing in three parts from the wall³⁴. The south transept had an organ placed above the arch, and beneath it a portico stretching towards the east, through which was an entrance to the east part of the church. Between this portico and the choir was a space divided into

³² Gervas. Dorob. de combust. & repar. Dorob. eccles. inter x. Script. apud Twysden, ed. 1652.

³³ Somner, by mistake, gives the name of Angel Steeple to what is called Arundel Steeple, for the obituary of the church says expressly that the high tower, called the Angel Steeple, stands in the middle of the church.—*In medio ecclesiæ, viz. inter chorum & navem ecclesiæ.*—*Angl. Sacr. i. 147.*

³⁴ "Fornicem a parietibus prodeantem, in tribus sui partibus suscipiebat."—Gervas. loc. citat.

two, by a descent of a few steps into the undercroft, and an ascent of many steps into the upper part of the church, namely, the choir and its side ailes. The north transept had likewise two porticos, containing its altars of St. Blaise and St. Benedict, and the sepulchres of Archbishops William, Ralph, and Egelnoth, and also of Wulfhelm, Athelm, and Chelnoth: in this part the portico was highly ornamented. Between the divided space and the portico was a solid wall, before which was the gate of the cloister. The pillar which stood in the middle of this transept, and the arch resting on it³⁵, were afterwards destroyed to give more ample space for the altar of St. Thomas the Martyr. Steps ascended from this transept to the tower, and from the tower to the choir; but from the tower to the transept there was a descent by the new gate (*hostium*); and likewise from the tower to the nave was a descent by two doors (*valvas*). Besides rebuilding the cathedral in this unusual style of magnificence, Lanfranc furnished it with ornaments and rich vestments, and dedicated it to the Holy Trinity, and not as it had before been, to the Blessed Saviour.

Lanfranc died in 1089, and after an interval of four years, the see was bestowed on *Anselm*. This prelate was involved in difficulties and embarrassments in the beginning of his primacy, in consequence of his successive disputes with his sovereigns, William Rufus and Henry I. On his reconciliation with the latter, in 1106, he employed himself in improving and adding to the splendour of his cathedral; and he is said to have expended nearly the whole of his revenues in rebuilding and adorning the choir. The superintendence of this undertaking he entrusted to priors Ernulph and his successor, Conrad³⁶. The former of these demolished, and afterwards began rebuilding the part of the church between the east end and the great tower, in such a style of splendour that, according to William of Malmesbury, it surpassed every other choir in England; particularly in the transparency of its glass windows, the beauty of its marble pavements, and the curious paintings of the roof³⁷. Ernulph, in 1107,

³⁵ "Fornix ei innitens."—Gervas. loc. citat.

³⁶ Eadmer. Hist. Novor. 26, 35, 108.

³⁷ De Gest. Pontif. i. 234.

was succeeded by Conrad, who completed this part of the building in 1114, with so much magnificence that it was denominated *the glorious choir of Conrad*³⁸. This edifice is described by Gervase³⁹, with an exordium to the following effect.—“ Since, therefore, the choir of Conrad, gloriously finished in our time, has been miserably destroyed by fire, in order that the memory of so great a man, and so noble a work, might not perish, we shall proceed to describe it, though in a style simple and unadorned.” The monk then proceeds to describe this new choir with much precision, as follows:—

On passing from the great central tower, the eastern pillars of the choir were seen jutting out from a solid wall, like semipillars or pilasters. It was supported by eighteen pillars, nine on each side, in a direct line, and at equal distances; and beyond these were six other pillars extended, in the form of a semicircle. Arches were thrown both from the ninth pillar on each side, and from pillar to pillar, as well round the circular parts as over those in a direct line; and on these arches was reared a solid wall, in which were several small and obscure windows. On this wall was erected an ambulatory, called the *triforium*, and an upper range of windows. The roof extended over this inner wall, and was finely painted, to represent heaven or the firmament.

At the bases of the pillars surrounding the choir and presbytery was a wall, or rather a concatenation of marble slabs⁴⁰, which divided the choir from the side aisles, and enclosed the former with the presbytery, the high altar, and the altars of St. Alphage and St. Dunstan. Beyond the eastern bending of it, and behind the high altar, was the patriarchal chair, made of one stone, in which the archbishops were wont to sit on their festivals, during the intervals of mass, till the consecration of the elements, and then

³⁸ Considering that the choir had been but very recently erected by Lanfranc, it seems rather singular that Anselm should have destroyed and reedified it. But the historians of the church attest the fact. It is probable that his object was to enlarge the church as well as to make it more magnificent.

³⁹ Apud Decem Script. ut supra.

⁴⁰ Gostling says that this wall is not of marble, but of stone, and about eight feet high.

they descended by eight steps to Christ's altar. Between the choir and the presbytery were three steps. At the eastern corners of the altar were two pillars of wood, embellished with gold and silver, and supporting a huge beam, which rested on the top of the capitals: on this beam was placed a glory, or gilt image of our Lord (*Majestas Dei*), with images of St. Dunstan and St. Alphage on each side, and also seven shrines, adorned with gold and silver, containing many relics. Between the columns stood a golden cross, in the centre of which were sixty crystals set in a circle. The crypt was of equal length and breadth with the choir.

In the outer wall of the church, beginning from Lanfranc's transept to the upper transept, were three windows and five pillars, corresponding with those of the choir, and arching from them. From these five pillars began the north transept, which extended to the breadth of two arches. From the fifth and seventh of these pillars the side walls of the transept proceeded northward, forming two arched porticos or spaces in the wall. The wall towards the east from the northern transept had a great window opposite to the altar, near which was the high tower of St. Andrew, and under it the crypt of the Holy Innocents. On the south side the wall continued likewise from Lanfranc's transept and the centre of St. Michael's chapel, and in the same order reached to the upper south transept, which had likewise two porticos. In the south part was the altar of St. Gregory, where lay the Archbishops Bregwin and Plegmund; under which, in the crypt, was the altar of St. Owen, Archbishop of Rouen. In the other portico was the altar of St. John the Evangelist, where lay the prelates Ethelgar and Eluric; and in the crypt underneath was the altar of Paulinus, where was buried Syricius, the archbishop; before the altar of St. Owen was the altar of St. Katharine. From this transept the wall continued to a window collateral with the high altar and enlightening it, corresponding to the other side. There was also a building on this side, called St. Anselm's tower. From these two towers the walls formed a sweep to the chapel of the Holy Trinity, which was a continuation of the building. In this was an altar to the Holy Trinity, where Becket said mass the day of his consecration, and afterwards frequented both before and after his exile. At this altar lay St. Odo, Archbishop of Canterbury; and St.

Wilfrid, Archbishop of York. On the south side, Archbishop Lanfranc; and on the north, Archbishop Theobald. In the crypt were two altars. On the south side, St. Augustine's; on the north, St. John Baptist's. Near the south wall lay Archbishop Ethelred; and on the north, Eadsine. In the middle of the chapel was a pillar which supported the roof, and from it arches were thrown all around⁴¹.

We are told by Archbishop Parker that the cathedral was again in flames, and fell by fire in 1130; but as this event is not mentioned by Gervase, who expressly wrote on the "Conflagrations" of the church, and enumerates three memorable events of this nature, nor by any of the old historians; and, as the archbishop adds, that it was rebuilt by William Corboil, and dedicated in a style of great magnificence in the presence of the king, the queen, and the king of Scotland, on the 4th of May, the *same year*, it may be concluded that the fire was only very partial⁴².

Of the state of the cathedral at this period, a very curious representation is preserved in a drawing by Edwyn, who appears to have been a monk of Canterbury in the time of King Stephen⁴³. This drawing Dr. Milles

⁴¹ Gervas. de combust. et repar. Dorob. Eccles. Decem Script. Edit. Twysden. 1652.

⁴² After mentioning a destructive fire which happened in London, in 1130, Archbishop Parker adds, "Eodemque anno Ecclesia Christi Cantuariæ simili flagravat incendio atque concidit, quam Gulielmus (*Corboil*) iterum extruxit, et splendido ac magnifico apparatu dedicavit, Rege, Regina, ac Davide Scotorum Rege, et utriusque regni proceribus præsentibus." *De Antiq. Britan. Eccles. Hanov. 1605. p. 126. Ex Archivis.*

The notice which Gervase takes of the dedication of the cathedral by Archbishop Corboil plainly shows that he had only repaired it. "Ecclesiam Cantuariæ a Lanfranco fundatam et consummatam, sed per Anselmum auctam, cum honore et munificentia dedicavit." *Decem Script. col. 1664.*

The seal of the See was renewed on this occasion. The inscription on it was, "Sigillum Ecclesiæ Christi Cantuariæ primæ Sedis Britannicæ;" and on the reverse, "Ego sum Via, Veritas, et Vita."

⁴³ This delineation is preserved in a curious triple Latin Psalter of St. Jerome, transcribed by the monk Edwyn or Eadwin, and deposited among the MSS. of Trin. Coll. Library, Cambridge. An illuminated portrait of this literary monk is also prefixed to the Psalter. See "An Account of two Ancient Drawings" with Engravings, in *Vetusta Monumenta*, vol. ii. pl. 15, 16. See also list at the end of this volume.

concludes was made between the years 1130 and 1174. It displays the north side of the cathedral with two towers at the west end—one at the centre called the angel steeple, two near the east end, two cloisters, and various monastic buildings and appendages.

In 1174 the church again suffered by fire: when the whole choir, from the angel steeple to the east end, together with the chapel of the Virgin, and several offices belonging to the monastery are said to have been destroyed. The angel steeple, the nave, and the western transepts were uninjured. Of this fire a particular account is given by Gervase, who witnessed it. Some houses near the old gate of the monastery, says he, taking fire, the wind carried the sparks to the top of the cathedral and set fire to the timber of the roof. The accident was not discovered till the flames had made a passage through the roof by melting the lead. The burning roof fell down into the choir, where the stalls of the monks being inflamed increased the conflagration. To renovate the edifice, both French and English architects were consulted; and the plan of William of Sens (*Senonensis*) being most approved, he was intrusted with the work. He began the new parts in 1175, and in four years successively completed four pillars and three bays of vaulting to each aisle of the choir; three bays of the large vaulting over the choir from the great tower towards the transept, besides carrying up the walls over the pillars, and forming the upper windows of that part; and also the large bay of vaulting where the east transept crosses the choir.

This bold undertaking excited, as Gervase says, much admiration and praise; but the improvements of this enterprising architect were unfortunately interrupted in 1178, by his falling from a scaffold fifty feet high. He continued to give instructions from his bed to the workmen; but ill health obliged him at last to retire to France. William Anglus, or the Englishman, was employed to succeed him, and he proceeded to raise the vault to the north and south parts of the transept, and completed the east end of the choir, Trinity chapel, and the round tower, called Becket's crown, from its foundation. In 1220, the chapel and altar, which had been consecrated to the Holy Trinity, were dedicated to St. Thomas the Martyr, whose relics were removed thither.

Such are the curious and interesting particulars furnished by two early writers; and these are the more valuable from being recorded by persons resident on the spot, and contemporary with the events described: they are also very valuable to the architectural antiquary, from their minuteness and technicality.

Subsequent to this period we do not meet with any notice of reparations or additions till 1304, when Henry de Estria repaired the whole choir, constructed three new doors and a pulpit, also the admirable organ-screen, and two new gables in the chapter-house; the expenses of which are said to have amounted to upwards of £800.

Archbishop Sudbury, who came to the see in 1376, rebuilt the transept north and south of the tower from the foundations; and also, it is conjectured, the chapel of St. Michael on the east side of the south wing⁴⁴. The nave, cloisters, and part of the chapter-house⁴⁵ are ascribed to Thomas Chillenden, who was prior from 1391 to 1411, assisted by Archbishops Courtney and Arundel. The former of these prelates, in whose time the building of the nave was begun, contributed towards it 1000 marks; and prevailed on Richard II. to bestow £1000. more for the same purpose. He also gave by will £200. and upwards to be expended by his executors in building a part of the cloister adjoining the nave. Archbishop Arundel is recorded to have given 1000 marks towards the erection of the nave which was finished in his time⁴⁶.

The chantry of Henry IV. was erected about 1412, but by what architect is not recorded. About forty years afterwards, Prior Goldstone, the first of that name, at the expense of Archbishop Chichely, built the southwest tower and porch, and the Virgin Chapel on the east of the Martyrdom. Prior Goldstone, the second of the name, assisted by Archbishop Morton,

⁴⁴ Battely ascribes the work to Sudbury, but without any authority. II. 22.

⁴⁵ As Henry de Estria repaired the chapter-house in 1304, it must have been erected previous to that date. The style in which it is built is that which prevailed from 1250 to 1280. The name of Chillenden is on the stone work of the great western window, which was probably constructed by him. The arms of Archbishops Courtney and Arundel are also in some parts of the stone work.

⁴⁶ Angl. Sacr. v. i. p. 61, 62.

built the centre tower, called Bell Harry steeple, about 1515, and designated their names in hieroglyphics or rebuses on the walls; by three gilded stones, for Goldstone; and the letters Mor and a tun, for Morton.

Notwithstanding the circumstantial details here given of the history of this edifice, we find no record of the building of the north-west tower, nor of the towers on the west wall of the eastern transept, the tower in the chapel of St. Andrew, the lower part of the chapter-house, and the octangular building, or baptistery, at the northern end of the eastern transept. The dates of these respective members of the fabric can therefore only be conjectured, or inferred from the peculiar styles of each; but these evidences may now be generally relied on.

Many alterations and restorations have been made at subsequent periods: but few of these minor works are recorded. During the last two or three years some useful and judicious improvements have been making, by taking away many of the iron railings which surrounded and were inserted in the monuments, and by cleaning and repairing those monuments.

The following statement, drawn up in 1662 by a person belonging to the church after the Restoration, taken from a manuscript in the cathedral library, presents a deplorable account of the dilapidations which the church and archiepiscopal see suffered during the Rebellion.

“ By the king’s favour and goodness we were put in a capacity for doing that good whereof we are here about to give the world an account, and to stop the black and slanderous mouths of our professed enemies, after many years of adversity and suffering. We shall first recount the sad, forlorn, and languishing condition of our church at our return. It looked more like a ruined monastery than a church, so little had the fury of the late reformers left remaining of it but the bare walls and roof.

“ The windows (famous both for strength and beauty) were generally battered and broken down; the whole roof, with that of the steeples, the chapter-house and cloister, extremely impaired and ruined both in timber-work and lead; water tables, pipes, and much other lead cut off, and with the leaded cistern of one conduit purloined; the choir stripped and robbed of her fair and goodly hangings; the organ and organ-loft, communion table,

and the best and chiefest of her furniture, with the rail before it, and the screen of tabernacle-work richly overlaid with gold behind it, goodly monuments shamefully abused, defaced, and rifled of brasses, iron grates, and bars; the common dortor, affording good housing for many members of the church, with the dean's private chapel, and fair library above it quite demolished; books, &c. sold; houses ruined, stables also, and pulled down; common seal, registers and other books, records and evidences seized and *distracted*, many irrecoverably lost, others repurchased at great price; goodly oaks set to sale; generally what was money-worth made prize of and embezzled; the goodly cathedral made a den of thieves.

"For materials and workmen (beside £100. yearly for ever, as per statute,) £4148. 2s. 10d.

"Set out £1000. more to carry on the work, for organ, communion table, with plate, and other necessary utensils and ornaments.

"Total of what we have expended, and, by decree of chapter, are obliged to expend upon our church and other pious and public uses since the Restoration, is upwards of £10,000."

Chap. III.

DESCRIPTION OF THE FORM, ARRANGEMENT, AND CONSTRUCTION OF THE CHURCH:—OF ITS EXTERIOR AND INTERIOR BEAUTIES AND DEFECTS:—REMARKS ON ITS STYLES OF ARCHITECTURE, AND ON THE VARIOUS PORTIONS OF THE EDIFICE; WITH REFERENCES TO THE ACCOMPANYING PRINTS.

FROM the earliest annals of the Christian Church, in Britain, to the present time, Canterbury has been pre-eminent in history and influence. Its cathedral has also participated in that eminence and that influence: for it was the system of the old catholic prelates to augment their powers and riches by an ostentatious display of wealth. Hence churches were not only progressively enlarged in size, but progressively augmented in decoration and every species of enrichment. Every succeeding age, and almost every succeeding prelate and abbot, seemed to regard it as necessary or politic to make some addition, or add some new adornment to his church. We find this exemplified in the history of the cathedral now under notice; and we also find that some very extensive as well as expensive re-edifications were made in the fabric, without any apparent reason, and certainly without any ostensible cause. (See p. 31, 33. ante.) It is true that this edifice was often consumed or greatly injured by fire, and it appears that each new erection was raised in a style, and on a scale to surpass its predecessor. This laudable practice of the ecclesiastical architects was calculated to stimulate and bring into action all the energies of genius. It is a singular and, at the same time, a lamentable fact, that there was no talent either

required or exercised in the country, but in architectural works. Excepting in this art, we hear of nothing truly mental in the early annals of the nation. Savage warfare—unnatural and irrational superstition—bondage of the many and tyranny of the few characterise the remainder of the people. It is really delightful to contemplate architecture as a beautiful, elegant, and dignified art, standing alone in this gloomy desert, to watch its progressive advancement in variety and gracefulness, and to see it attract, by its magic influence, the sister arts of painting and sculpture within its vortex. We may also infer that many of the sciences were necessarily cultivated as essential aids to architecture, and were in various ways and at different times called on to support and adorn their legitimate parent. Architecture, therefore, is not only entitled to our admiration, but to our gratitude. In infancy it was a crude science; in maturity it was, and is, an elegant art. The cathedral now under review warrants these remarks; and at once exemplifies the powers, capabilities, varieties, and merits of Christian architecture. This, like genuine Christianity, is genial, tolerant, expansive, and appeals both to the heart and fancy of man. That heart, indeed, must be flinty, and fancy phlegmatic, which can be unmoved by the present Cathedral of Canterbury. It is an edifice of great extent and amplitude; considerable variety and intricacy; in some parts grand and imposing, and in many others curious, beautiful, and interesting. Considered in its historical relations, as well as to its architectural characteristics, it naturally awakens associations and expectations of varied and imperious interest. In the fabric itself, and in its constructive history, we expect to find much to excite, as well as to gratify curiosity; we look for satisfactory data to illustrate Gothic or Christian architecture: at this place, and in this very fabric, we expect to find some unquestionable examples of Anglo-Saxonic, Anglo-Norman, and all the progressive styles and varieties of ecclesiastical building; if we fail in finding all that may be wished, we shall still meet with much to gratify and reward our researches.

By the aid of the accompanying prints, and a few descriptive remarks to

each, I hope to furnish the reader, whether he may be personally acquainted with the building or not, with a satisfactory account of the exterior and interior characteristics of the whole.

Canterbury Cathedral is placed in a flat level part of the country, and has therefore no picturesque advantages from situation. It is seated near the north-eastern extremity of the city, and was formerly surrounded by a lofty embattled wall, which is said to have been raised by Lanfranc, and which enclosed the whole precincts of the church. These walls extended about three-quarters of a mile, and were provided with fortified gatehouses. The cathedral precincts were occupied by three courts, respectively denominated the court of the church, the court of the convent, and the court of the archbishop. Parts of the walls remain, and two of the gatehouses are also left to show their sizes, forms, and destinations. That to the south-west, denominated CHRIST CHURCH GATE, which Somner calls "a goodly, strong, and beautiful structure, and of excellent artifice," was built by Prior Goldstone in 1517, as an inscription on it formerly showed. This inscription was on a string-course or cornice, on the south front, and extended the whole width of the building; it was "*Hoc opus constructum est An. Dom. millesimo quingentesimo decimo septimo.*" This gatehouse consists of three stories or divisions in height; the lowest being occupied by the gateway or passage, having a carriage archway and a lateral doorway. Over this is a floor of chambers, and above that another floor, with windows in each front, surmounted by an embattled parapet. The whole southern exterior of this building is covered with tracery, panels, niches, canopies, shields of arms¹, among which are the arms of the see, and those of Archbishop Juxon, with various sculpture. The doors are also charged with carvings. At the extremities are two octagonal towers, which formerly rose above the other parts of the building. In the centre

¹ Among the armorial bearings are those of the See impaling Warham; again impaling Becket, and on a third shield, impaling Morton. On different shields are the cognizances of Henry VII. and the arms of some of the nobility of his time.

is a bold canopied niche, which is said to have been occupied by a statue of our Saviour. On each side are two other empty niches.

The other principal Gatehouse to the cathedral precincts is on the north of the church, and at the north-west angle of the green court. It is a large massive pile, with a spacious circular archway for carriages, and a small lateral doorway for foot passengers. In Edwyn's drawing it is called *Porta-Curia*, and was the principal entrance to the priory court and its surrounding buildings. The architectural ornaments and mouldings of the arches resemble those of Anselm's Tower on the south of the cathedral. This building is generally referred to Lanfranc's time.

On the north of this gateway are, or lately were, some very curious and interesting remains of antient architecture, belonging to the old monastery. A staircase, supposed an unique example, with open decorated arches on each side, is certainly, says Carter, "a great curiosity, and presents an air of much grandeur." This artist has fortunately preserved a plan, elevation, and details of it, in his work on "*The Antient Architecture of England*." Modern improvements, as they are termed, or rather indiscreet alterations, I fear, have tended to obliterate, or destroy many of the fine architectural features of these old and venerable buildings.

We now proceed to examine and describe the *exterior features* of the cathedral, the chief parts of which are delineated in Plates I. III. IV. V. VI. VII. XIX. and XXII.

The south and west sides of this edifice are easily approached and examined by the visitor; but the north side and east end are mostly bounded by private gardens, obscured by houses, and shut out from public approach by walled enclosures. We cannot help regretting this circumstance, for the present fabric, as well as all the great churches of the country, should be placed in open areas, not only for the purpose of being minutely and fully examined by the curious stranger, but to protect their walls and foundations from injury. *Externally* Canterbury Cathedral presents great diversity of form, character, and appendages. At the west end are two towers of disproportionate sizes, heights, forms, ages, and

features; between which is a central division with a porch and doorway at the bottom, a large window above, and a window of a singular form, almost square with rounded ends, in the pediment. The *north-western Tower* diminishes towards the upper story; it has merely flat pilaster sort of buttresses, and is constructed with small squared stones. The walls are thick, the openings little and narrow, and the windows have semicircular heads, with scarcely any ornament. It is singular that this tower was not pulled down when the nave and the south-west tower were rebuilt: some authors attribute this building to Lanfranc, but I must refer it to an earlier date. It has long borne the name of the *Arundel Steeple*, because that prelate caused an octagonal spire to be raised on it, and placed five bells within its walls. At the south west angle of the west front is another *Tower*, bearing the name of *Chichele*, from having been commenced by that prelate. Unlike the building just noticed, this has bold graduated buttresses at each angle, adorned with niches, pediments, &c., and its upper three stories are perforated by two windows in each face: crowning the whole is an open embattled parapet, with a clustered octangular pinnacle at each corner, and four other smaller pinnacles rising from the middles of the sides. At the southern base of this tower, and uniting with its buttresses, is the beautiful *entrance porch*, which, with the tower, appears to have been finished by Prior Goldstone. The exterior surface of this porch is adorned with niches, pedestals, canopies, tracery, and sculpture; and its vaulted roof is nearly covered with groined ribs, and shields with armorial bearings. The parts here described are represented in Plate I., showing the plan of the whole, and Plates III. and VI.

The southern side of the church presents various and diversified features, forms, and styles. It is of great length and height, and is divided into several dissimilar parts. Between the western and centre tower is the nave and its aisle, with eight lofty windows to the latter; and the same number, in the clere-story, to the former. Between these windows are bold, strong buttresses to the aisle, connected with flying buttresses to the upper story of the nave. Each of these buttresses is divided into three tiers or stages, and is crowned with a pinnacle. One of these buttresses

&c. is shown in Pl. III. and others in Pl. VII. Projecting, at right angles, from this aisle is the *south wing* of the *western transept*; which has one large window on the west side, ranging and corresponding with those of the aisle; also a larger window to the south, of eight dayes, with transoms and much tracery, in the arch. The pediment is adorned with paneling and tracery mullions. At the south-west angle is a newel staircase, surmounted by a very rich octangular pinnacled turret. At the junction of this transept with the nave and choir is the great *central tower*, which is distinguished for magnitude of form and decorated finishing. At each corner is a sort of octagonal tower, the angles of which are finished with squared mouldings or pilasters crowned with pinnacles. Between these eight pinnacles rises an octagonal turret, finished by a spire pinnacle. The sides of the tower are occupied by two deeply recessed windows in each story, divided by a pilaster, and each pair again separated by mouldings, panels, &c. The forms, proportions, &c. of this part of the building, both externally and internally, are shown in Plates IV. and VII.; and the exterior of the south transept is also delineated in the latter plate. Branching from this transept eastward is an extraneous building, having a monumental chapel, dedicated to St. Michael, on the ground-floor, and an apartment over. It is rather singular that this building does not range in right lines with the transept or aisle of the choir. (See Plan, Pl. I.) North of this chapel we are presented with an elevation of the aisle of the choir, with the clere-story above, St. Anselm's tower, and the south wing of the eastern transept; all of which are in the circular style, and generally regarded as the work of Lanfranc and his immediate successors. Beneath the aisle windows is a series of blank, semicircular, and intersecting arches, springing from sculptured capitals, and these resting on columns. This architectural dressing abounds with various eccentric ornaments. Some of the shafts are circular, some octagonal, some plain, others adorned with spiral and zigzag mouldings, foliage, &c.: the capitals are charged with human figures, beasts, birds, foliage, &c.; and the arch-mouldings have hollows, torusses, billets, &c. See Plate XXII. B. D. See also Plate I. By the plan it will be seen that there are

two semicircular bays on the east side of this transept, and also two others on the opposite transept. A view of part of this transept, and an elevation of the western side of it, with St. Anselm's tower, are shown in Plates V. and VII. The upper story of the same tower is represented more at large in Plate XXII. A. and C. The decorations of this member are numerous and capricious. Almost every stone is sculptured into some figure, whilst the archivolt mouldings, pateras, and string-courses are covered with numerous zigzag and other ornaments. One of these arches, cut in a single stone, is of the pointed form. East of the transept already named is the lower part of another staircase tower, and a chapel, projecting from the main walls, having a semicircular end towards the east, and disposed in a line converging towards the centre, or altar end. The exterior wall of this chapel, as well as its attached tower, have been very much altered, as a large window has been formed in the wall towards the south-east, in the place of a small one. A view from this chapel, showing the form and style of its arch-mouldings, columns, &c. constitutes Plate IX. Eastward of this chapel we meet with a distinct and peculiar style of architecture, in the whole of the *Trinity Chapel*, T. T., U. U. in Plate I., and in *Becket's Crown*, W. An elevation of two divisions, externally, of this chapel are shown in Plate XIX. B.; and in this the architectural antiquary will remark the semicircular and pointed arches, of the same age and with the same dressings. The buttresses and pinnacles of this elevation are peculiar, and deserving attention. The architrave of the double pointed window springs from a sort of pilaster buttress, which rises from the base of the building. Each buttress is terminated by a peculiar finish, having a pedimental coping with a bird as a finial. The same style and character prevail all round the Trinity Chapel externally; and the curious and unique building, called *Becket's Crown*, at the extreme east end of the edifice, presents corresponding forms and details. Externally it has a heavy, dull effect, but its interior is fine and impressive.

The north side of the cathedral, in general arrangement and members, very nearly resembles the south; but the whole cannot be seen. Some old buildings modernized, and new buildings, without any architectural

features, are raised on the ground close to, or very near the whole of this side, from the principal transept to the east end. Some old monastic buildings, formerly the priory, are very curious and interesting; and have been adapted for dwelling houses for the dean and prebendaries. Attached to the north wall of the Trinity chapel, and between two of its buttresses, is the chantry chapel for Henry IV. and his queen. On the buttresses of this side are several inscriptions, probably of workmen employed in the building². Connected with the same side of the Trinity chapel is an old building called the *Treasury*, of the same age as Anselm's tower already described. It is built partly of flint, and partly of squared stones, and its exterior wall is adorned with two tiers of ornamented arcades, with flat buttresses and string-courses. It is raised on arches and columns. Attached to this building are several other parts of another monastic edifice. Although the *exterior* of this noble cathedral may be regarded as very curious and interesting to the architectural antiquary, and really presents many singularities of form, disposition and enrichment, it is not calculated to produce such an impressive effect on the stranger as a few other English cathedrals. As already remarked, its north elevation is almost wholly obscured from view; and its south, west, and east sides can only be seen partially, from disadvantageous stations. From the south-west the most extended view is obtained; but this merely embraces a part of the church: it is necessary to move to several stations, at different distances, to inspect the whole of the south side. Still from the circumstance of its having two towers at the west end, one in the centre, of large and lofty character, two others combined with its eastern transept—from the variety of lines and forms in having two transepts and projecting chapels—and from the singularity of the circular tower at the east end, and diversity of styles, forms, and characteristics in its many members, Canterbury Cathedral cannot fail to arrest the attention of every inquisitive stranger, and arouse more than common emotions in the minds of the architectural antiquary.

² See Gough's "Sepulchral Monuments," vol. ii. pl. xv. p. 232.

The *interior* indeed will be found much more impressive and interesting than the exterior. This consists of a nave and ailes, a short transept with two chapels, a choir and ailes elevated above the level of the nave by a flight of steps; another transept of larger dimensions than the former, with two semicircular recesses on the east side of each, and two square towers to the west; a presbytery, east of these, with steps to the altar and ailes continued; two chapels on the north and south sides of the altar, flights of steps behind the altar to the Trinity Chapel, which has ailes, and a circular building at the east end, called Becket's Crown. On the north of these buildings is a cloister and a chapter-house; also a small octangular building called the baptistry. Between the latter and the cloister is a long passage with old semicircular arches, connecting the cathedral with some very ancient buildings to the north.

On entering the church, from the south porch, the stranger is immediately impressed with the loftiness, narrowness, solidity of piers and arches, and uniform beauty and harmony of the *Nave* and *its ailes*. On each side of the nave is a series of nine clustered columns or piers, sustaining the wall of the triforium, which is closed except by a few small openings. Over these is a row of clerestory windows. The ailes are lofty and narrow, and the windows partake of the same character; but the whole is marked by solidity and strength. The arrangement of the tracery of the roofs of the nave and ailes is indicated in the *ground plan*, Plate I. by which the relative widths of the openings, and solid parts may be readily perceived. The plan of one of the piers is shown at *n*. It will be seen that the piers under the western towers, as well as those beneath the central tower, are much larger than the others. The lower parts of the two western towers are open to the nave and to the ailes; and the vaulting of both is adorned by elaborate tracery, with circular openings in the middle. The whole western end of the nave is occupied by a large handsome window divided into seven upright bays, by six mullions; and again divided horizontally into six compartments, or series of openings with cinquefoil heads. This window is filled with painted glass, representing full length figures of saints, apostles, sovereigns, armorial bearings, &c. Plate III.

shows the whole arrangement, forms, and dressings of the interior of the west end, as well as elevations of the eastern faces of the two towers, the buttresses, and part of the south porch. This is made to join and form part of two buttresses. By the scale and figured measurements the heights and widths may be readily seen. This plate and Plate IV. display the elevation of the piers of the nave, and those under the great tower. The latter plate also represents the narrow and lofty form of the arch of the north aisle, a section of the triforium above, an elevation of half an open screen that extends across the nave, and another across the north aisle. Beyond this screen and on the top of a flight of steps is shown the organ screen, sustaining that instrument, above which is a section of the vaulted roof with its ribs, and over that the high pitched roof. This leads the eye to an elevation of half, and section of the other half of the tower, which has already been noticed. On the north or left of this is an elevation of the western face of the north transept, and part of the great window of the chapter-house. Beneath is a section of five divisions of the eastern walk of the cloister, with the entrance doorway to the martyrdom. The east side of the interior of the south transept is shown by section, which displays its two divisions with arches, windows, the ascent to the aisle of the choir, and a further flight of steps to the Trinity Chapel. The lower arch on the right opens to the chapel of St. Michael. A view of the clustered columns of the nave with the arches, the steps to the choir and its north aisle, with the screens across the nave and north aisle, constitute Plate XVI. The screens or braces across the nave and aisles, already named, appear to have been constructed by Prior Goldstone, to strengthen the piers. On the south screen is an inscription of *non nobis*, &c. with the letters T. P. and a shield charged with three stones for Thomas Goldstone, prior. The four arches of the tower are lofty, light, and elegant; and the columnar piers on which they rest manifest strength and durability. Above the arches are panels in the spandrils, a row of blank windows, communicating to a gallery in the wall; and above this tier is a series of eight lofty windows, two in each face, forming a lanthorn to the tower. From the angles and centre spring numerous ribs, forming a fine display of fan-tracery, with a circular opening in the

centre. This opening is about six feet in diameter, and was formed for the purpose of admitting bells, and building materials to be raised to, or lowered from the upper part of the tower. A flight of several steps leads from the nave to the choir and its north aisle; and another series communicates from the wing of the south transept to the south aisle of the choir. On the right of the latter is a descent to the crypt, whilst another approach to the same is by steps in the north transept. These numerous and various flights of stairs, as well as the different levels of the nave and transepts, with the choir and crypt, constitute peculiar and very picturesque features in the edifice now under notice. In looking up these steps from the nave, and down from them into either transept, or up the nave, or obliquely through the retiring arches, many interesting and beautiful views are obtained. At the top of the steps is the elegant and highly enriched royal Screen or *organ gallery*; which may be designated royal, not only from its splendid style of sculpture and enrichment, but on account of its kingly statues³. According to Battely this screen as well as the steps to it were raised by Prior Henry de Estria, who presided forty seven years over his monks; and expended on this work alone £839. Among the many splendid organ screens of this country there are few excelling that of Canterbury. It is a fine specimen in design, and beautiful in execution. Its western face presents an arched doorway in the centre, with a series of three niches on each side, having a pedestal, canopy, and statue to every niche. These features are all represented in Plate XXI. and the doorway in Plate XX. The effect of this opening, with its many mouldings and ornaments, is striking and beautiful. It consists of a series of receding arches, some rising from columns, and others being continuations of mouldings from the floor. The inner arch is considerably reduced in height by a screen, covered with tracery and niches, which rest on an arch richly adorned with sculpture. This appears to have been an afterthought, or contrivance, merely to reduce the size of the door; and, though it may be considered an

³ This organ was originally erected for the commemoration of Handel in Westminster Abbey Church, and afterwards removed to its present station.

ingenious and rather pleasing design, if the filling up had been absolutely necessary, yet it now breaks in and injures the beauty of the doorway. The two upper pedestals and canopies, in the deep hollows over the arch, cannot be regarded as examples of good design; for to place statues in such positions, apparently falling on the spectator, must create rather fear than pleasure⁴. In the other features of this doorway, and particularly its elegant spandrils, there is much to admire, and therefore worthy of imitation. In the canopies over the royal statues there is a beautiful combination of acute and tapering pediments, pinnacles, and mullions, with a rich mass of crockets and finials. The six statues are distinguished for their graceful forms, good proportions, and fine style of drapery. It will be seen, by the print, that the sculptor has varied this drapery with more than common taste. Each differs from the others, and each is disposed in easy, graceful, simple folds. The heads and hands are all varied without any appearance of exaggeration. One of these statues supports the model of a church in his left hand; and has been supposed to represent "King Ethelstan, the founder of the church;" but I should rather consider it to be meant for the monarch who reigned when the screen was built, viz. Edward II. The other statues are commonly understood to represent John, Henry III. Edwards I. and III. and Richard II. By the crowns and costumes they are evidently meant for monarchs; but it is not so easy to identify them. Three of them are represented with beards, but the others with smooth chins. Mr. Carter, in his "Antient Sculpture and Painting," has given rough and slight etchings of these statues; but certainly from as rough and slight sketches. His accompanying short account is merely an extract from Gosling's "Walk."

In turning away from the organ screen the spectator takes a fresh glance at the nave, with its fine western window; looks up with admiration at the lanthorn, scrutinizes the buttress-screens between the arches, and then turns his eyes to left and right, to descry the characteristics of the *south*

⁴ It is said that these niches were formerly occupied by twelve silver statues of the apostles; whilst the centre niche, over the doorway, was graced with a statue of the Virgin Mary.

and north transept. The former of these has been already noticed, and the latter may be said to resemble it in general forms and detail; with the exception of some varieties in its monuments, open screen to the virgin chapel, entrance to the crypt, and doorway to the cloisters. This transept is the memorable scene of Becket's martyrdom⁵; and is therefore viewed with strong emotions of indignation and sympathy by the pious catholic, whilst the protestant contemplates it with mixed sensations of sorrow and commiseration for the bigotry, superstition, and savage ferocity of his forefathers. The architectural antiquary will have other and more pleasing sensations in examining the beauties and even wonders of the architecture around him;—in viewing the splendid and highly wrought monument of Archbishop *Wareham*, see Plate VIII. with his sepulchral effigy, see Plate XXIV;—the interesting monument of Archbishop *Peckham* with its wood effigy, see Plate XVIII.; and the very beautiful open screen between the transept and Virgin Chapel, shown in Plate VIII.; and a compartment of it more at large, Plate XXVI. Behind this screen is the very elegant and curious *Chapel*, popularly called the *Deans*, because some of the Deans have sepulture within it, or the Virgin Mary Chapel, because dedicated to the holy Virgin. This apartment has two windows on the north and one to the east, all of which are very fine, and abundantly adorned with sculpture round their exterior mouldings. At the east end was an altar, now destroyed; but some very elegant pedestals and tracery still remain to show the original style in which the chapel was finished.

⁵ In this spot was raised a wooden altar, in which was preserved the point of a sword, said to have been the instrument of Becket's death. A small piece of the pavement, on which the brains of the prelate fell, was carried to Rome as a sacred relic: and some larger stones, sprinkled with his blood, were conveyed to Peterborough, and made into an altar by Prior Benedict when he was abbot of that monastery.

The large windows in the north and south ends of this transept are divided into several bays, and charged with stained glass. According to the Rev. R. Culmer, one of the preachers in the cathedral at the commencement of the civil wars, the north window was at that time filled with very fine and interesting paintings: the greater part of which he contributed to demolish,—to batter to pieces, and thus destroy this “idolatrous window,” yet “many thousand pounds,” he says, “had been offered for it by outlandish priests.”

The fan tracery of its roof is also a proof of its original character. From shameful delapidations, and the introductions of several tasteless monuments, this sacred building has been greatly injured. Among these deformities I cannot omit to notice and reprobate the design and effect of an altar-tomb, the side and ends of which are covered by a mass of sculptured representations of human bones.

The *Choir, with its ailes*, are dissimilar in style, character, and forms to any other part of the church; and from the authenticated particulars of the time of erection are peculiarly interesting to the architectural antiquary. From the evidence of Gervase, as already detailed, we are fully informed of the enlargements and improvements made by the "glorious" Conrad; and we shall perceive by the plan and plates, that many of the parts built by William of Sens are still remaining to gratify and instruct us. The choir, properly speaking, extends from the organ screen to the eastern transept, and is bounded on the north and south by a series of six columns with screens between. These, with their capitals and bases, are peculiar to Canterbury; and manifest an originality of design in the architect. I cannot ascertain that they resemble any of the ecclesiastical specimens on the continent. The sculptured ornaments of the capitals have a general appearance to those of the Corinthian order; but the columns are of the same diameter at the base and at the top. These columns are alternately circular and octagonal. Two of the capitals to the circular columns are delineated with the forms and ornaments of the architrave mouldings, Plate XXV. 7 and 8; whilst fig. 5 shows one of the original octagonal shafts surrounded by eight slender pillars of purbeck marble, and surmounted by additional columns and mouldings. This is the style and character of the four clustered columns at the junction of the eastern transept with the choir: and these additional members constitute, perhaps, the earliest examples of detached clustered columns. Elevations of them are shown in Plates XI. and V. as well as a column of the choir. The capitals and bases, Nos. 1, 2, 3, and of Plate XXV. are from the south wing of the east transept, and evidently variations of the same style; 4 is from the aile of the choir, and 6 from the nave. Over the range of arches of the choir is a triforium,

consisting of a series of arches with clustered columns; and over them is the clerestory. East of the choir to the altar is the presbytery; which corresponds very nearly in style of columns, arches, &c. with the choir. The forms and ornaments of the whole of the north side of this are displayed, Plate XI., and a view of the upper part of the south side constitutes Plate XVII. From what has been already stated, (p. 40.) we may conclude that most of the fittings up, or furniture, of the choir is of the time of Charles the Second; when a large sum of money was expended to replace some of the objects that had been destroyed and sold during the civil wars. We cannot therefore expect any appropriate or tasteful designs here. Indeed the stalls and seats are mostly plain wainscot; and the altar screen is designed in imitation of the Corinthian style of architecture. The greatest beauty of this screen is a glazed opening near the centre, through which a fine perspective view is obtained of the Trinity Chapel, &c. The wings of the eastern transept, as well as the ailes of the choir, display several interesting features of antient architecture: and I feel little hesitation in referring the side walls and arcades of the latter, as well as the lower parts of the transept, to Lanfranc's time. A section of the eastern side of the north wing is shown in Plate V. with its crypt beneath, a semicircular arch to the aisle, and two pointed arches to semicircular chantries. Above these are three rows or tiers of arches, windows, &c.; in which the pointed, semicircular, elongated, and flattened arches are variously and capriciously combined. The north end of the north wing is shown in elevation, in Plate XI. H.

Proceeding from the wing, already noticed, towards the east end, we come to the *Audit Room*, see Plan, 34, the *Vestry*, x. and the *Treasury*, z., all projecting from the north wall of the aisle. The two latter are strong vaulted rooms, calculated and probably intended to preserve the rich vestments, gold and silver vessels, relics, and other valuable articles belonging to the high and other altars of the church. Various charters and other muniments are still deposited in large cope chests, &c. in the treasury. The audit room is modern, having been built in 1720. The

vestry was formerly the chapel of *St. Andrew*, and corresponds nearly in form and situation with the chapel of *St. Anselm* on the opposite side of the altar.

At the eastern extremity of the ailes just noticed, as well as behind the high altar, are three flights of steps leading to the *Trinity Chapel*, which, as already narrated, was built by William the Englishman, A. D. 1173, &c. This is a very fine and interesting part of the building. Its style of architecture has the united characteristics of the latest circular, with its solidity, solemnity, and stability, and the first pointed, with its more light, lofty, and tapering forms. Perhaps there is not a building in England or on the continent to be compared with the one under notice. Its crypt and columns, with the vaulting and floor; the columns above, with their superincumbent arches, some semicircular, some pointed; the style of the triforium and clerestory; also the side walls, windows, ailes, vaulting, roofing, buttresses, &c. separately constitute so many fine features of Christian architecture, and collectively exhibit a masterly and novel design, calculated to delight and gratify both the architect and antiquary. The form and arrangement of this chapel, as generally called, are displayed in the *ground plan*, Plate I.; the interior view, looking east, is represented in Plate X. which shows the semicircular eastern end, the painted windows in the upper story, the converging groins of the roof, the bold and deep triforium, and the double columns, which separate the centre from the ailes. It also indicates the curious tessellated or Mosaic pavement, and the monument of Edward the Black Prince, with three others. An elevation of the north side of this chapel, Plate XI. shows its connexion with the circular aile at the east end, and junction of that with Becket's Crown; also its combination with the presbytery by two flights of several steps, a section of the floor and vaulting, between the crypt and chapel, and the roof above all. The true forms and relative proportions of three arches of the chapel, with the triforium and clerestory arches and windows above, as well as of the arches of the crypt, are here delineated. In the midst of the Trinity chapel was formerly placed a gorgeous and sumptuous shrine and

chantry raised to the memory of "St. Thomas the martyr;" and here pilgrims and devotees of all nations and conditions were wont to resort, to offer up prayers and present oblations. From what has been already stated, p. 17 and 18, we learn that the monks of Christ Church converted Becket's murder into a source of vast revenue, and extended popularity. It is no wonder that the shrine and chapel were adorned with splendour, pomp, and parade; nor can we wonder much, considering the customs and superstition of the age, that "Canterbury pilgrimages" were frequent and numerous. The paving stones around the shrine are said to have been evidences of the frequency of devotional kneeling, by being nearly worn through. The immense value and ostentatious splendour of Becket's *Shrine* are thus described by Erasmus, who saw it shortly after the dissolution. In a chest or case of wood was "a coffin of gold, together with inestimable riches, gold being the meanest thing to be seen there; it shone all over, and sparkled and glittered with jewels of the most rare and precious kinds, and of an extraordinary size, some of them being larger than a goose's egg;" most of them were the gifts of monarchs. Stow, in his "Annals of Henry VIII." more circumstantially describes it, by saying, "it was builded a man's height, all of stone; then upwards of timber, plain; within the which was a chest of yron, containing the bones of Thomas Becket, scull and all, with the wounde of his death, and the peece cut out of his scull layde in the same wounde. These bones (by the commandment of the Lord Cromwell) were then and there brent. The timber work of this shrine on the outside was covered with plates of gold; damaskd with gold weir, which ground of gold was again covered with jewels of golde, as rings ten or twelve cramptd with golde wyre into the sayde ground of gold, many of those ringes having stones in them; broaches, images, angels, pretious stones, and great orient pearles. The spoile of which shrine in golde and pretious stones filled two greet chests, such as six or seaven strong men could doe no more than convey one of them at once out of the church⁶."

⁶ "Annals of Henry VIII."

We need only recount a few illustrious pilgrimages to exemplify these remarks. In 1177 Philip, Earl of Flanders, visited Canterbury with a numerous retinue, and was met by King Henry II. Next came William, Archbishop of Rheims, with a train of followers; Louis the Seventh, King of France, visited the shrine in 1179, in a pilgrim's garb, and was met by the superstitious English monarch. On this occasion a vast concourse of the nobility, &c. of both nations assembled. The French monarch presented a rich cup of gold, with the famous jewel called the *Regal of France*, which was seized by Henry VIII. and set in a thumb ring. The French king also granted one hundred *muids* or tuns of wine to be sent annually by himself and his successors (see Rymer's *Fœdera*, xii. 166). Other monarchs and nobles followed this example. The most memorable event perhaps connected with this place was the inhuman, silly, and disgustingly degrading penance and punishment which our Henry II. voluntarily subjected himself to at Becket's shrine. Lord Lyttelton has particularised this event, from which we learn that the king, on approaching Canterbury, alighted from his horse, and walked barefoot about three miles over rough stones. He prostrated himself before the tomb, and remained some time in prayer, directing the Bishop of London to proclaim to the people that he was not accessory to the death of Becket. He then commanded all the monks to scourge him; and afterwards continued his prayers at the tomb, where he remained all day and night on the bare stones and without food. He was also clad in sackcloth, and after paying his devotions, &c. to all the altars of the church, he bequeathed a revenue of forty pounds a year for wax candles to be always burning about the tomb. He then returned to London, exhausted and ill.

Opening by a lofty arch from the aisle of the Trinity Chapel is that unique and curious building or appendage of the church, called *Becket's Crown*. The lower part of this, to the vaulting over the first range of windows, appears to correspond in style and date to the Trinity Chapel; as may be seen in Plates XI. and XIV. The former is a view looking into the crown from the Trinity Chapel; and shows the lower range of windows

with the clustered columns as seen beneath the arch of entrance and the range of open arches over the windows. It also displays the large antient *stone chair* or throne, in which the archbishops are usually enthroned. Some of the windows are filled with thick old stained glass; and the walls have been covered with fresco paintings, most of which are now obliterated.

A section of this building with its crypt is given in Plate XI.; in which the thickness of the walls, and of the floor, a profile of one of the buttresses, and the modern finishing at the top are delineated.

A passage from the north end of the east transept communicates with the library, the deanery, prebendal houses, &c. At an angle of this passage is an antient and curious octagonal apartment, containing an elaborate font, and known, says Gosling, "by the name of Bell Jesus." This name was given in consequence of its having been built in imitation of a large bell. The font which stood in the nave till 1787 was the gift of Dr. Warner, Bishop of Rochester, and prebendary of this church in the time of Charles I. The lower part of this building, called a *baptistery*, is older than the superstructure. It has a doorway and windows or open arches, and in the centre is a cluster of pillars, from which spring ribs, extending beneath a vaulted roof. The arches are semicircular, and have been decorated with zigzag mouldings, and the capitals and bases of some of the columns are still ornamented with sculptures.

The remaining parts of the church to be noticed are the *Crypt*, the cloisters, and the chapter-house. The first may be regarded as the largest, the finest, and the most interesting in England. In extent, construction, and ornamental detail it must alike excite the admiration of the architect and the antiquary. Whilst the first may derive from a minute examination of it much useful knowledge in designing for foundations, piers, and vaulting; the latter will find in its architectural style and adornment a fertile theme for inquiry and speculation. The age of the oldest part, *i. e.* from the western end to the eastern extremity of the circular aisle has not been ascertained; and consequently is a source of controversy. Some refer its erection to the Anglo Saxons, others to the first prelate under the

Norman dynasty. Ledwich⁷ and a few antiquaries have dated its origin in 742. Gosling confidently asserts it was built "about two hundred years before Lanfranc's time;" and founds his opinion on its similarity to the crypt under the eastern part of St. Peter's Church, at Oxford; which he believes to be of Grimbald's age; *i. e.* about A. D. 900. My valuable correspondent and friend, the Rev. W. Coneybeare, has very satisfactorily shown that the crypt at Oxford is subsequent to the Norman conquest; and by a fair analogy we may ascribe this crypt to Lanfranc's execution⁸. The *plan* of the crypts, Plate II. and section, Plate XI. display the forms, extent, arrangement, and relative proportions of the various open as well as the constructive parts. By the latter plate we perceive the heights of the vaults, thickness of the floor, forms and proportions of the columns and arches, &c. The Plan shows that the great crypt consists of a large central space between a continued range of square piers, from the west to the east end, divided into three parts by two rows of small columns; another aisle or open space extends all round the outside of the piers, and is bounded by the outer wall. Branching off from this aisle are two vaults or open spaces with a single column in the centre of each, and semicircular recesses on the east side. The northern transept has a doorway and arched passage, which formerly communicated with the priory. Its vaults have only plain ribs from column to pier, with plain vaulting between. This is the style of the other parts of the crypt, excepting that of the south transept, where the whole surface of the vaulting is covered with intersecting ribs. This singular design is said to have been formed in consequence of Edward the Black Prince having founded a *Chantry Chapel* here, and endowed it with the manor of Vauxhall, near London, for two chaplains to pray "for his own soul," &c. Among the ornaments at the intersection of the ribs is a shield with the arms of the founder.

There is a regular entrance doorway in this transept, by a descent of

⁷ Archæologia, v. 180. See vol. x. for Denne's and Essex's opinions referring it to an earlier time.

⁸ See Architectural Antiquities of Great Britain, vol. i. v. for the arguments adduced by my correspondent, and to vol. v. for a plan, section, &c. of this crypt.

steps, being the approach to a church or chapel which has been fitted up in the south aisle of the crypt, and appropriated to a sect of Walloon and French refugees, some of whom sought refuge in this city from the cruelties of the Inquisition in the time of Edward VI.

PLATE XIII. is a view of the large crypt from a point near the Virgin Chapel, at 8; and is introduced more for picturesque and local effect than for architectural illustration. At the semicircular end of this crypt is a part inclosed by a screen which has lateral doorways. This was a chapel sacred to the Virgin, and from the style of the screen and altar was formerly an elegant inclosure. "This chapel," says Erasmus, "was not showed but to noblemen and especial friends. Here the Virgin Mother had a habitation, but somewhat dark, inclosed with a double sept or rail of iron for fear of thieves; for indeed I never saw a thing more laden with riches: lights being brought, we saw more than a royal spectacle, in beauty it far surpassed that of Walsingham." Immediately behind the Virgin Chapel and semicircular range of columns are two very large insulated columns that are evidently subsequent to the crypt, and yet are of very early date. Their office and purport are not immediately apparent; but we may be sure they were not placed there heedlessly or wantonly. See Plate II. figs. ii. iii.

Near the semicircular end of the great crypt are two chapels or crypts projecting from the outer walls. That on the north side, E, is used as a private cellar; and the other to the south is a dark, dank vault. The inner or semicircular, letter I, has been completely walled up; but on a recent examination was found to be ornamented with much painting on the roof and walls. East of the crypt already described, and communicating with it by a double arch in the centre, having a double column between, and two lateral arches, is the Crypt under the Trinity Chapel; the plan of which assumes a very uncommon form, nearly that of the usual horse-shoe arch. Its vaulted roof is sustained by a series of eight large double columns; with two small slender columns in the middle. As shown in the view, Plate XV. and section, Plate XI; some of the arches are semicircular and some pointed, and were thus formed from the propor-

tionate divisions in turning the semicircular end. Strength, solidity, and grandeur are the characteristics of this design. Its construction is likewise very skilful and ingenious. The buttresses are proportioned to their connecting piers; being large and of bold projection as the spaces between each two are perforated for two windows. At the extreme east end, and communicating with the crypt described, is another beneath Becket's Crown.

Emerging from the crypts and passing across the martyrdom, the stranger is conducted to the *Cloister*, which is a large quadrangular ambulatory or covered walk, with a wall on one side and a series of open windows with mullions and tracery on each of the other sides. The extent and arrangement of this are detailed in the ground plan, 39. The vaulting of the cloisters is ornamented with various ribs, and at the intersection of them are numerous armorial shields and sculptured bosses. It is said there are nearly seven hundred coats of arms. In these cloisters are several doors and openings of various styles and characters. Immediately connected with the east walk of the cloister is the *Chapter-House*, a spacious and lofty apartment. It is of an oblong shape, as shown in the ground plan, and the lower part of its sides is enriched with a continued series of columns and arches, rising from the stone seats. Its vaulting consists of boards divided into numerous panels. See Plate XV. for a view looking east, and Plate XXVI. for an elevation of one of the blank arches with columns, &c. surrounding the lower part. At the east end is a large and lofty window, beneath which is a triple stone seat, with canopies, &c. A large window also ornaments the west end; below which is a doorway to the cloisters, and some small windows or openings on each side.

Chap. IV.

ACCOUNT OF THE PRINCIPAL MONUMENTS, MOSAIC PAVEMENT, AND PAINTED GLASS.

PREVIOUS to the year 748, there had been no interments within this church; but about that time Archbishop Cuthbert obtained a bull from the Pope, and a licence from King Eadbert, to bury within the walls of his cathedral. This soon became a source of revenue and token of honour; and many distinguished personages were progressively deposited in the national metropolitan church. To inquire into the times and names of all these would lead us into a lengthened disquisition; I shall, therefore, confine myself to short notices of the most eminent monuments.

Like most other cathedrals dedicated to the celebration of the rites of the Roman Catholic Religion, this suffered considerably from the ruthless and undistinguishing zeal of the Reformers in the reign of Henry VIII.; and subsequently during the rebellion against King Charles I. At the last epoch, says Battely, it was "spoiled by the hands of sacrilege, which have defaced the monuments, torn off the brass, on which were the effigies, arms, epitaphs, and inscriptions, so that they are lost irrecoverably¹." Another deplorable picture of sacrilege has been given in a previous page. Canterbury Cathedral, however, has not suffered so severely from the ravages of fanatic rage and time as many other sacred edifices; so that there are remaining among the tombs a considerable number of curious and interesting specimens of monumental architecture and sculpture, and

¹ Antiquities of Canterbury, Part ii. p. 31.

also various memorials of persons of eminence. A few particulars of these it is presumed will prove acceptable to the reader.

On the north side of the chapel of the Holy Trinity is the monument of King HENRY THE FOURTH, and his second Queen, JOAN OF NAVARRE². It is an altar tomb of alabaster, richly sculptured, and was formerly gilt and painted. Each side is adorned with five tabernacled niches, with projecting canopies and pedestals, and divided by panels, buttresses, and pinnacles. On the top are the recumbent effigies of Henry and his consort, crowned and habited in royal robes: at the feet of the king is a lion, and at those of the queen two dogs. The inscription has been removed, and the monument otherwise much damaged; the hands of the queen and the finely sculptured canopies that were placed at the heads of the figures being broken off. The sides of this tomb, as well as the two effigies, are finely executed in alabaster, and not, as Battely says, in stone. Over the tomb is a canopy which has been very richly carved, painted, and gilt: the word *soveraigne* is repeated on the frieze: against the pillar at the feet is an angel holding a shield with the arms of France and England, Evereux and Navarre. Projecting from the outer wall, near the monument, is a chantry chapel, raised at the same time as the tomb, and appropriated for a priest to officiate at a private altar. [See the will of the king in Nichols's *Royal and Noble Wills*, 4to. 1780. See also Sandford's *Genealogical History*, &c. 275. 2d edit.]

The monument of EDWARD THE BLACK PRINCE stands beneath the arch opposite to that just described. It is an altar tomb of gray marble, the ends and sides of which are richly adorned with quaterfoil panels and

² By his Will, dated 21st day of January, 1408, he directs his body "for to be beryed in the church at Caunterbury, aftyr the descrecion of my cousin, the Archbyshcopp of Caunterbury." He further ordains that there be a "chauntre perpetuall of two preestes for to sing and prey for my soul," after such "ordinaunce" as his aforesaid cousin may think best.

Attached to the column at the head of the monument is a curious *antient painting*, representing the murder of Becket. The picture is much defaced and injured; but Carter, in his work of "*Specimens of Antient Sculpture and Painting*," has preserved a copy of it, and Dr. Milner has annexed a description and comment.

sixteen copper shields, on which are alternately enamelled three ostrich plumes, and the prince's armorial bearings, being those of England and Old France quarterly, with a file of three points: over the former arms is a label with the motto *ich dien*, and over the latter another with the word *houmout*. On the tomb is a recumbent copper statue, gilt, of beautiful execution, the hands joined as in prayer, and the figure completely armed. The head is supported by a helmet, having a leopard for the crest, and the feet rest against a lioness, couchant. On a brass plate surrounding the upper verge of the tomb, is inscribed a long epitaph in the French language³. Above the monument is a canopy extending from pillar to pillar, and over it hangs the trophy of the prince's arms, consisting of the helmet and crest which he wore in battle; his surcoat of velvet; and the scabbard of his dagger⁴ with his gauntlets. His shield is suspended against a pillar at the head of the tomb.

A large altar monument, of gray Sussex marble, in the centre of St. Michael's Chapel, with three recumbent figures of alabaster, was erected by MARGARET HOLAND, daughter of Thomas, Earl of Kent, to the memory of her two husbands, JOHN BEAUFORT, EARL OF SOMERSET, and THOMAS, DUKE OF CLARENCE, second son of Henry IV., and of herself. The figures of the Earl and Duke are both represented in armour, and are counterparts of each other; that of the latter being merely distinguished

³ This tomb was erected in compliance with the last Will of the Black Prince, in which it is particularly described. "Et volons qe entour la ditte tombe soient dusze escuchons de laton, chacun de la largesse d'un pie, dont les syx seront de noz armez entiers, et les autres six des plumez d'ostruce, et qe sur chacun escuchon soit escript, c'est assaveir' sur cellez de noz armez et sur les autres des plumes d'ostruce, houmout. Et paramont la tombe soit fait un tablement de laton suzorrez de largesse a longure de meisme la tombe, sur quel nouz volons q'un ymage d'ov'eigne leve de latoun suzorrez soit mys en memorial de nous, tout armez de fier de guerre de nous armes quartillez et le visage mie, ove notre heaume du leopard mys dessous la teste de l'ymage."—Nichols' Royal Wills, 4to. p. 67. The number of the shields on the monument is sixteen instead of twelve; and the shields with ostrich feathers have the motto *ich dien*, whilst *houmout* is on the labels over the arms. This last word signifies, in the German language, *haughty*, or *high spirited*. See Stothard's "Monumental Effigies."

⁴ The weapon itself is said to have been taken away by Oliver Cromwell.

by a circle round the helmet. The statue of the lady, lying between the other two, represents her habited in a mantle, kirtle, and surcoat, and having a ducal coronet. The sides of the tomb are ornamented with panels, which, in Weever's time, had coats of arms.

Many of the prelates who sat in the archiepiscopal chair previous to the reformation were interred in this cathedral; and of the monuments erected in memory of them, there are several which deserve to be described, as being interesting specimens of antient sculpture and of architectural design. One of the oldest is a tomb supposed to have been raised to inclose the remains of Archbishop THEOBALD. It is placed against the wall of the southern aisle of the Trinity Chapel, and is ornamented on one of the sides and at the ends with trefoil arches upon small columns. These columns have a species of foliage up their sides, and their spandrils are filled with similar work. On the lid, or top, is a series of four quaterfoils in lozenges, in each of which is a head in alto relievo: the four are said to represent the ecclesiastical preferments of Theobald to the successive dignities of prior, abbot, archbishop, and legate. This monument is supposed to have been removed from the spot where the body was interred in the south aisle of the nave; or more probably was made up as a shrine after the rebuilding of this part of the cathedral.

Most of the monuments of the archbishops are placed either at the entrance to, or around the choir: those for Reynolds, Hubert Walter, Kemp, Stratford, Sudbury, and Meopham, are in the south aisle of the choir; whilst those for Chichele and Bouchier are on the north side.

In a recess beneath a window of the south aisle, is an altar tomb, attributed to Archbishop HUBERT WALTER. It is ornamented in front with a tier of cinquefoil headed arches, the spandrils of which are filled with trefoils. On the tomb is an effigy in pontifical robes.

The tomb of the distinguished prelate, Cardinal LANGTON, is a stone chest, with a cross carved on it, projecting from the wall of St. Michael's Chapel, in which it is fixed.

Against the north wall of the north transept, or martyrdom, is the tomb ascribed to Archbishop PECKHAM. It is surmounted by an acute pedi-

ment above a pointed arch, with trefoil divisions, crockets, and a finial, and supported at the sides by ornamental buttresses. In front of an altar tomb is a series of small niches with trefoil heads, crocketed pediments, and pinnacles, with a range of small statues of mitred personages. The statue of an archbishop, carved in wood, more injured by violence than by time, lies on the tomb. This is generally considered to belong to Peckham, but Mr. Brayley, in *Beauties of Kent*, thinks it of earlier date. See *View of the Tomb*, Plate XVIII.

The monument of Archbishop REYNOLDS, with his effigy reclining on it, is placed near that of Hubert Walter. Its front is ornamented with arches and an embattled cornice.

Archbishop MEOPHAM's monument constitutes a screen to separate the south aisle of the choir from the Chapel of St. Anselm, and consists of five pointed arches on each side, rising from clustered pillars, and finished by an embattled cornice. Three of the arches range over the tomb, and the two extreme arches form doorways to the chapel. The tomb itself, of a shrine-like form, is raised on a plinth, and placed beneath the three inner arches, and is pierced with three arched openings. In the spandrils of the doorways are groups of small statues, most probably intending to represent some events in the life of the prelate. This tomb is of polished black marble, the pillars before it of purbeck marble, and the other parts of fine freestone. See Plate IX.

Beneath the great window of Anselm's Chapel was interred Archbishop BRADWARDINE, to whose memory there is a low, unadorned, and uninscribed tomb.

A monument for Archbishop SUDBURY fills up an arch on the south side of the presbytery, and has been an interesting and beautiful piece of architectural design. At present it is much mutilated, deprived of its effigy, statues in the niches, finishings to the pinnacles, &c. It consisted of a large and lofty altar tomb, raised on a base, with five divisions of housings or niches, eight clustered buttresses, which supported a very rich canopy with various sculptured ornaments. This is shown in Plate XXII. with a view beneath its canopy to the altar steps, &c.

On the south side of the choir is a tomb erected for Archbishop STRATFORD. It is surmounted by a canopy supported by slender clustered buttresses, and ornamented with crocketed pinnacles and finials, in six divisions, three on each front. The tomb, on which lies the canopied statue of the prelate in a pontifical dress, is decorated in front with pointed arches, supported by slender columns.

The cenotaph for Archbishop COURTNEY, who was buried at Maidstone, is placed under an arch to the eastward of the monument of the Black Prince. It is an altar tomb, on each side of which are nine pointed arches, and above them several small blank shields. On the top lies a statue of the prelate with the pontifical habit and insignia, and his hands raised in the attitude of prayer.

In the aisle of the north transept is a sumptuous monument to Archbishop CHICHELE. It presents the combined powers and arts of architecture, sculpture, and painting; being architectural in form and design, and decorated with statues and painting. At the extremities of an altar tomb, supporting an effigy of the prelate, are two polygonal towers, surrounded by two rows of niches, with statues, and the whole surmounted by a canopy, richly carved. The sides of the tomb are pierced by cinquefoil headed arches, between which is a statue, representing an emaciated human figure, clad in a sheet. The tomb still retains two long inscriptions. See Plate VIII. for a view of the monument, and Plate XXIV. for a delineation of the effigy.

The monument of Archbishop KEMPE, in the south aisle of the choir, consists of an altar tomb surmounted by a lofty and elaborate canopy, raised on three arches, over which are ranged clustered pinnacles and niches. Above the canopy is a cornice, on which are small angels and blank shields placed alternately. The tomb has no effigy; but the front of it is adorned with three quaterfoils in panels, separated by small pointed arches.

In the north aisle of the choir is the lofty and fine monument of Archbishop BOURCHIER. The tomb, which is constructed of *breccia*, is large and of considerable height. The front is sculptured with three ranges of quaterfoils in squares, in the uppermost of which the quaterfoils are placed

alternately with pairs of small blank niches; above these are other niches surmounted by crocketed pinnacles forming a range of canopies. Over the tomb, springing from slender columns, rises a surbased arch with a vaulting of interlaced work. The outer border of the arch is adorned with flowers and Bouchier's knots, alternately; and the spandrils with quaterfoils. The frieze has shields of arms and other decorations. The summit of the monument is crowned with an open screen, composed of rich tabernacled niches, separated by open arch-work, and a cornice of foliage.

In the great crypt, beneath one of the arches, is an altar tomb, with an effigy to the memory of Archbishop MORTON. The whole soffit of the arch, as well as the inner faces of the piers, have been covered with the ornaments of this monument; which consisted of niches, canopies, &c., with several episcopal and other statues, the cardinal's cap and personal ornaments, and the letters *Mor*, with a figure of a tun, or cask.

A splendid and truly elegant monument, or sort of open chantry, adorns the north transept, and commemorates Archbishop WARHAM. It is raised against the north wall, beneath the window; and consists of an altar tomb supporting an effigy, and surmounted by an architectural canopy, and terminated at the head and feet with panelling, tracery, &c. The whole is executed in fine white stone, and was cleaned and repaired in 1796, at the expense of the dean and chapter. See view of this monument, Plate VIII. and of the effigy, Plate XXIV.

On the north side of Becket's Crown is a plain tomb, to commemorate Cardinal POLE, the last prelate interred in the cathedral.

The monument of Dr. NICHOLAS WOTTON, Dean of Canterbury, who died 1566, is on the north side of Trinity Chapel. He was privy counsellor to Henry VIII., Edward VI., Queen Mary, and Queen Elizabeth, and was regarded as an eminent statesman, and employed in numerous foreign embassies. The statue of the dean is placed on a sort of sarcophagus, holding a book, and kneeling before a desk. The sides of the desk are impanelled with his arms. At the head of the tomb, against a double column of the chapel, is a tablet with an epitaph detailing the most memorable events of his life.

In the *Chapel of the Virgin*, or *Deans Chapel*, as sometimes called, are interred the following Deans; Rogers, Fotherby, Boys, Bargrave, Turner, and Potter.

The tomb of Dean FOTHERBY, who died in 1619, is adorned, or rather disfigured, with sculptured representations of human skulls and bones, apparently attached to the sides of the monument.

Dean Boys is commemorated by an altar monument, on which is a sculptured representation of him, seated in his study, where, according to Dart, he died suddenly, in the year 1625.

Among the older monuments in this cathedral is that of JOAN BURGHERSH, LADY MOHUN, situated near the east end of the great crypt, and erected at her own expense during her life: it is now much mutilated. Her effigy lies on a tomb, beneath a canopy of cinquefoil arches and triangular pediments, rising from heavy buttresses. She was a liberal benefactress to the church, and died in the reign of Richard II.

The tomb of ISABEL, COUNTESS OF ATHOL, is ornamented at the sides with shields of arms in quaterfoils, within square compartments; and on the top is the effigy of the Countess, now much defaced. She died at Chilham, in 1292.

Against the north wall of the Chapel of St. Michael is a monument in commemoration of Lieutenant Colonel WILLIAM PRUDE, who was killed at the siege of Maestricht, in July 1637, and whose figure is represented in armour, with one knee on a cushion.

Eastward from this are several monuments of the Thornhurst family. That to the memory of General Sir THOMAS THORNHURST, Knt. displays the effigy of that officer, who (after serving with great bravery in Germany and Holland), fell in the Duke of Buckingham's unfortunate expedition to the Isle of Rhé, in 1627, and of his wife BARBARA, daughter of Thomas Shirley, Esq. On the base are figures of their three children, kneeling.

In the south part of the west transept is a monument commemorating the learned Dr. MERIC CASAUBON, son of the celebrated classical commentator, Isaac Casaubon. He died in 1671, in his seventy-fifth year, having been canon of this cathedral during forty-six years.

In the north aisle of the nave is the monument of ORLANDO GIBBONS, a famous musician of the seventeenth century, organist of the chapel royal. His bust is placed in a circular niche, beneath a pediment of the monument.

Among the monuments of the last century, is one for Admiral Sir GEORGE ROOKE, who took Gibraltar from the Spaniards, and another to the memory of Dr. THOMAS LAWRENCE, the friend and physician of Dr. Johnson. There is also a monument of more recent date, bearing a piece of sculpture from the chisel of Turnerelli. The design represents a wounded officer, supported by the Genius of Britain, intended to commemorate Lieutenant-Colonel JOHN STUART, who was killed at the battle of Roleia, August the 17th, 1808.

Before the Reformation, the Cathedral of Canterbury appears to have been adorned with much *painted glass*. The chapel of the Holy Trinity, in which was the shrine of St. Thomas Becket, seems to have been particularly distinguished in this manner, so that "his history might have been completed from it⁵." But much that had been spared at the Reformation was subsequently destroyed by the Puritans. Somner has given an account of the pictures and inscriptions of twelve windows, of which the remains have been collected and put together in two, near the door of the organ loft. The subjects of these are Scriptural histories.

The great window at the west end of the nave is divided by mullions and transoms: the uppermost compartment contains the arms of Richard II. The second range displays six small figures between the arms of his two consorts; Ann, daughter of the Emperor Charles IV., and Isabella, daughter of the King of France; the third stage has ten saints; the fourth, the twelve Apostles and two other figures; below these, in the uppermost range of the large compartments, are seven figures of our kings, standing under canopied niches.

Another window, deserving attention, is that in the chapel called the Martyrdom, the magnificent donation of Edward IV. The three lower

⁵ Gostling's Walk, &c. p. 311, 312.

stages consist of seven compartments each, and reach up to the springing of the arch; above which, the upper part is divided into four rows more of small ones. This window was nearly demolished by the puritanical reformers, an account of whose operations is given by one of their ringleaders, Richard Culmer, generally styled *Blue Dick*, who was appointed one of the six preachers in the cathedral at the beginning of the civil wars. In describing his own performance, he says, "A minister was on the top of the city ladder, near sixty steps high, with a whole pike in his hand, rattling down proud Becket's glassie bones, when others then present would not venture so high⁶." The havoc committed on this window, however, was partly confined to what, in the language of fanaticism, were termed *superstitious images*, and the portraits and arms of the family of Edward IV., with three ranges of prophets, apostles, and bishops, are still left to enable us to form a judgment of its original beauty.

The eastern window in the chapel of the Virgin Mary, now called the Deans' Chapel, is peculiarly rich in decoration. Besides some armorial shields of the family of Bouchier, it has among the mouldings a line of oak and vine leaves, terminating in canopied niches of rich patterns.

In the eastern window of St. Michael's Chapel are ornaments representing the devices of different branches of the family of Margaret Holand, whose magnificent tomb has been described. Several other windows contain much fine stained glass, but mostly made up of miscellaneous pieces and fragments. Gostling's "Walk" enumerates most of the subjects in his time.

In Trinity Chapel, in the front of the spot where stood Becket's shrine, is a piece of *tesselated* or mosaic work, on either side of which the pavement is composed of Norman tiles, containing in circular compartments several curious and grotesque devices; among others, the signs of the zodiac: but the figures are now almost obliterated.

⁶ Gostling, from Culmer's Account entitled "Cathedral News from Canterbury."

Chap. V.

BIOGRAPHICAL ANECDOTES OF THE ARCHBISHOPS OF CANTERBURY.

IN tracing the history of this very antient and important archbishopric, the leading and most generally interesting events and characters which appear in its earliest records, in connexion with the see itself, have necessarily been noticed.

I have now only to mention such characters with biographical anecdotes as, although rather incidental than essential to the history of this diocese and of its prelates, seem calculated to diffuse additional interest over these pages; and to increase, by intellectual associations, the pleasure of examining the venerable cathedral of Canterbury, or of its graphic illustrations here submitted to the reader.

But as it is not the history of the Anglo-Saxon or of the English Roman Catholic Church that is expected by the readers of this work, it will here be almost unnecessary to revert to the remote periods of pretended miracles, monastic austerity, and papal supremacy; since those ages afford few examples of literary eminence or splendid actions in the ecclesiastical world. The appearance of these phenomena is closely connected with the invention of printing; and, to the honour of this country, with its emancipation from papal domination and intolerance. Nevertheless the dark and dreary void which intervenes between Augustine and Cranmer is relieved by a few bright spots; amongst the most illustrious of which, is the character of THEODORE, to whom I have already alluded. He was as

much distinguished for liberality and genuine piety as for learning and manly independence. He firmly maintained the decrees of the councils; and resolutely contended that all controversies should be settled in the provinces where they arose, and that the authority of the metropolitans should not be subject to the papal jurisdiction¹. Baronius is much embarrassed, to reconcile this independence of spirit with the injunctions of Gregory and the supremacy of the see of Rome; and can only exculpate the primate by supposing that he was furnished with legatine power². It is rather singular that, notwithstanding the independent refusal of Theodore to bow to pontifical authority, he should be designated by the Pontiff, Agatho, by the unusual title of "archbishop and philosopher³."

The famous *Penitentiary* of Theodore, which is still extant, gives us a curious view of his notions of discipline⁴. In it he teaches that sins are of various classes according to their degrees of enormity, which are determined by their being public or private, and by considering their consequences, the intention of the offender, and the time, place, and circumstances of committing them. He also lays down rules for penalties suited to these several classes of sins, and prescribes forms for consolation, exhortation and absolution, with the duties and obligations of those who received the confession of the penitent. This confession was public, and not private or auricular as has been asserted. He seems also to have permitted priests to marry; for in his Canons it is said, "As to matrimony,

¹ Previous to this time the authority of the archbishop had not extended beyond Kent. See *Origines Anglicanæ*, i. 74.

² As the greater number of historians and antiquaries have copied this from Baronius without investigation, I was inadvertently led into the same statement, (p. 12.) which further research has shown to be a mistake.

³ Parker *Eccles. Ant.* lxxxii. 5. For the differences between Theodore and Wilfred, Archbishop of York, see *History and Antiquities of York Cathedral*, pp. 16—19. See also my *History and Antiquities of Lichfield Cathedral*, p. 15.

⁴ Edit. 4to. with notes by Petit. Paris, 1679. Mr. Lingard observes that Theodore's *Penitentiary* published by Petit has so many interpolations that it is impossible to distinguish the original from the spurious matter. *Antiq. Anglo-Saxon Church*, p. 71.

that none be allowed to any but what is lawful. Let none commit incest⁵." This was a measure of prudence, since he was an advocate for celibacy himself; but as he says in his Penitentiary, p. 7, "he did not wish to abolish the usage of England." He was also a shrewd and enlightened politician, for he had the address to establish Canterbury as the metropolitan see of all England, which it has ever since remained. Besides he was among the first to institute parishes⁶, or define parochial districts, for the purpose, as it appears, of affording to places remote from cathedrals the benefits of a resident clergy.

The literary institutions of Theodore are still more interesting. He founded the library of Canterbury, and among other books which he brought with him to England, were copies of Homer's Iliad⁷, &c. David's Psalms, and the Homilies of Chrysostome, some of which books were extant about a century ago. At Canterbury and other places in Kent⁸, he instituted seminaries for education in which, assisted by Abbot Adrian, he read lectures on "divinity, philosophy, arithmetic, geometry, astronomy, and sacred music;" and so successful was he in teaching, that many of his scholars, as Bede, who was his pupil, informs us, "were able to speak Greek and

⁵ Lingard has endeavoured to explain this away, but not very successfully. He has also attempted to overturn even a stronger document referring to the practice of the clergy, from the Northumbrian laws ascribed to Wulfstan, namely, "If a priest dismiss one wife (cpena) and take another, let him be anathema." Lingard translates, "concubine" as if it had been *pon-cpæna*, for *cpæna* was always taken in a good sense. Johnson's Eccles. Laws, DCCCCL. 35. See Lingard's Antiq. of the Anglo-Saxon Church, 2d edit. p. 70—75.

⁶ Whitaker in his "History of Manchester," ii. 369, refers this event to an earlier time, and concludes that Theodore did not institute parishes.

⁷ Lambard says he saw some of these, particularly the "Homer and some other Greke authours beautifully written in thicke paper, with the name of this Theodore prefixed in the fronte." Perambulation of Kent, p. 233. edit. 1576.

⁸ He is said also to have formed a similar school at Cricklade, in Wiltshire, but there is no evidence for this besides the etymology of the name, which is derived by the monkish historians from Greek-lade, because Theodore being a Greek himself encouraged Greek learning there. It is variously written by old authors: Crekelade, Crecanford, Cricgelade, Crecagelade, and Grekislade. Gough thinks the derivation as much strained as Lechlade would be from Latinlade. Camden's Britannia, i. 96.

Latin as well as their mother tongue." The example extended to the courts of kings, the castles of the nobility, and even the women caught the general enthusiasm; for the nuns we are told were accustomed to read the Scriptures with the commentaries of the fathers, together with profane history, grammar, and poetry; and in the epistles of St. Boniface are still extant several erudite letters by English ladies of this period⁹.

BRITHWALD the second, and not as Polydore Virgil says the first Englishman called to the see, was as firm an opponent of the self-assumed jurisdiction of Rome as Theodore had been. According to the Saxon Chronicle, he was the first who caused written charters to be given to confirm grants and donations¹⁰. He is also said to have been the first who was styled the "primate of all Britain." But notwithstanding the philosophic spirit which Theodore had tried to diffuse, superstition now began to prevail; relics were held in extravagant veneration; stories of dreams, visions, and miracles, were circulated and believed; and the impious and demoralizing doctrine was publicly taught, "That whoever put on the habit of a monk was immediately pardoned all the sins of his former life."

Archbishop NOTHELM, a Londoner, is said to have assisted the venerable Bede in compiling his history.

Odo, the Dane, had the merit of rising to eminence from abject poverty, having been disinherited by his heathen parents for adhering to Christianity. When he became primate, however, he forgot his former humble station, and assumed a more lofty tone of command than any of the former prelates had ventured to do. From his Canons, framed at London, we learn that there were several dues besides those claimed by the clergy, and also that penalties were exacted for committing certain crimes. In his Pastoral Letters, Odo blushes not to write, "I strictly command and charge, that no man presume to lay any tax on the posses-

⁹ Annal Bened. ii. 143. Lingard, Antiq. &c. p. 318.

¹⁰ This furnishes an additional proof that the document published in Somner's Appendix, purporting to be a deed granted to Augustine, is nothing but a forgery executed many years afterwards.

sions of the clergy, who are the sons of God. I command the king, the princes, and all in authority to obey, with great humility, the archbishops and bishops; for they have the keys of the kingdom of heaven¹¹."

ST. DUNSTAN, "the Prince of Monks," as Malmsbury called him, was descended from a noble family in Somersetshire, and educated at Glastonbury, where, by his penances, and by affecting the life of an anchorite, he attracted great attention. He was at last crafty enough to obtain so much influence over King Edred, as to have the command, not only of the government, but of the treasury of the kingdom, from which he drew large sums in order to aggrandize the Benedictines. Edwy, who succeeded Edred, would not submit to the counsels and peculations of the monk; but he soon found that Dunstan's power was not to be shaken by banishment. A successful rebellion having been excited against Edwy, his brother and successor, Edgar, made Dunstan Bishop of Worcester, and afterwards Archbishop of Canterbury. He was one of the most rigid persecutors of the married clergy; for which he is much praised by the old monkish historians. He required penitents, among other things, to confess the sins committed in their skin, bones, sinews, gristle, hair, marrow, and by every thing soft or hard, wet or dry¹². The miracles ascribed to him are unusually numerous and superlatively incredible¹³.

ÆLFRIC was one of the very few individuals who cultivated literature during that age of ignorance, the century preceding the conquest. This

¹¹ Johnson's Eccles. Law, DCCCXLIH. 1, 2.

¹² Idem, DCCCCLXIII. 8.

¹³ See "Butler's Lives of the Saints," III. May 19, and the works to which he refers. It ought, however, to be observed, that the most antient and authentic account of St. Dunstan is to be found in his Life written by a contemporary, and preserved in MS. in the Cottonian Library, Cleop. B. 13; also published in that immense compilation of the Bollandists, Acta Sanctorum, Maii, tom. iv. p. 346. This early biographer omits the ridiculous miracles with which Osbern and other monastic writers have adorned, or rather degraded, the life of their hero.—Dunstan had the undoubted merit of possessing some acquaintance with the fine arts. William of Malmesbury praises him for his skill in the sculpture of gold and silver, and in music; and informs us that he gave a fine organ to Glastonbury Abbey, which the historian thus describes; "Organo, ubi per æneas fistulas musicis mensuris elaboratas, dudum conceptas, follis vomit anxius auras."

prelate was the scholar of Ethelwold, Bishop of Winchester, and was successively raised to the sees of Wilton and Canterbury. He was styled "the Grammarian," from his having written a grammar of the Latin language¹⁴.

STIGAND, is chiefly famous for having resisted the power of William I. whom he refused to crown, because he was "a murderer and usurper," for which refusal, and for lack of bigotry, he was deposed and imprisoned. The monkish historians affirm, that like Judas his "bowels gushed out."

LANFRANC, an Italian, who came to England in the train of William the Conqueror, has already been distinguished in a previous chapter for his exertions in rebuilding the cathedral. In my History of York Cathedral, will be found an account of the memorable disputes between Lanfranc and the Archbishop of York, concerning the supremacy of Canterbury. Lanfranc seems to have been among the first of our English prelates who maintained and preached the doctrine of transubstantiation; the consequences of which have been so extensively felt¹⁵.

ST. ANSELM, Abbot of Bec, in Normandy, having been invited to visit England, to quiet the terrors of conscience which assailed Hugh Lupus, the powerful and tremendous Earl of Chester, in the year 1092, was, not long after, prevailed on with great difficulty to allay the remorse of William Rufus, by accepting the see of Canterbury. The king had appropriated its revenues for several years after the death of Lanfranc, till being seized with an alarming fit of illness, he insisted on raising Anselm to the prelacy, and soon after recovering, deeply repented the step he had taken. The archbishop was engaged in a perpetual contest with Rufus, in

¹⁴ There are also extant Saxon translations of a part of the Old Testament, published by Thwaites, Oxford, 1699; and other theological productions which are attributed to the archbishop; (See Lingard's Ant. of A. S. Ch. p. 423-5.); though some suppose they were the works of another prelate of the same name. See E. R. More's "De tribus Ælfricis Comment," and Wharton's Ang. Sac. v. i. p. 125.

¹⁵ The term *transubstantiation*, is said to have been first used in the letters of Peter de Blois, who was Chancellor of Canterbury in 1170-80.

support of the privileges of the church, and in persecuting the married clergy, and trying to suppress the fashionable extravagances of the laity in point of dress¹⁶. An anecdote of Anselm, related by William of Malmesbury, is curious, as it gives us some idea of the state of the arts at this period. He was under the necessity of travelling to Rome; and on his return, knowing that he was to be waylaid by banditti, he disguised himself to deceive them. They learned his intention, and sent an artist to Rome, who made so exact a delineation of his features, that the archbishop, who found he should be known in any dress, was obliged to travel much out of his road to avoid his enemies¹⁷. He was canonized in the reign of Henry VII. His works, relating to Divinity, are very numerous, and were repeatedly published during the sixteenth and seventeenth centuries.

THOMAS BECKET, one of the most famous of the Archbishops of Canterbury, was the son of a London merchant by a Syrian woman. When he was only Archdeacon of Canterbury, he was made Chancellor of England by Henry II., and by his courtly manners and splendid method of living, became a great favourite with that monarch. He was politic enough to perceive, however, that this would be incompatible with the situation of Archbishop of Canterbury, and when he was elevated to the see, became a most austere and bigoted monk. He resigned the Chancellorship without consulting the king; and exerted all his influence to uphold the usurpations and severities of the church. So far, indeed, did his assumption of power proceed, that the king at last obliged him to confine himself within the precincts of his church; but he said he was prepared to die a martyr in defence of the ecclesiastical authority. He did suffer death, being murdered in his own cathedral. The circumstances of this assassination, as well as of the penance of the king, the alleged miracles performed at Becket's tomb, and the crowds of pilgrims which flocked thither are well known to most readers. It is scarcely necessary to mention, that these pilgrimages have given rise to two very distinguished

¹⁶ See Eadmer, *Histor. Novor.* p. 16, &c. Hume's *Hist. of Eng.* v. i. ch. 5.

¹⁷ *De Gest. Pontif.*

productions of English genius, Chaucer's *Tales*¹⁸ and Stothard's picture of the *Canterbury Pilgrims*¹⁹.

HUBERT WALTER, Bishop of Salisbury, soon after his return from accompanying Richard Cœur de Lion to the Holy Land, was elected to the see; and at the same time filled the offices of Lord Chancellor and Chief Justiciary of England, being deputed to these offices by the king, who was detained a prisoner in Austria. He formed the moat and the wall round the Tower of London, and would have founded a college at Lambeth, but was prevented by the jealousy and machinations of the monks. See my *History, &c. of Salisbury Cathedral*.

STEPHEN LANGTON, (a Cardinal and Chancellor of the University of Paris, though an Englishman by birth,) was, in spite of the opposition of King John, raised to the archiepiscopal see, by the authority of the pope. After the degrading submission of the king to Pandulph, the pope's legate, the archbishop absolved him from the terrible censures of the church, which he had incurred. But this prelate is more deserving of notice, as having greatly assisted in wresting from his weak and tyrannical sovereign, the famous *Magna Charta*, which was probably drawn up under his direction from a copy of the Saxon laws, which the archbishop is said to have shown to the assembled barons, previous to the meeting at Runnymede²⁰. Hume says, Langton was "a man, whose memory, though he was obtruded on the nation by a palpable encroachment of the see of Rome, ought always to be respected by the English²¹." We are indebted to this great prelate for the division of the books of the Bible into chapters²².

It is, perhaps, worth observing, that Bennet Langton, Esq. the much respected friend and correspondent of Dr. Johnson, was descended from the same family with the archbishop²³.

¹⁸ A new and very neat edition of these *Tales* is recently published by Pickering, London.

¹⁹ This very interesting national picture is in the possession of J. P. Miles, Esq. of Leigh Court, near Bristol. A very beautiful engraving has been made from it.

²⁰ Matth. Paris, *Hist. Maj.* p. 167.

²¹ *Hist. of Eng.* v. ii. ch. 11. p. 65. 8vo. edit.

²² Hen. Knyghton *Hist.*

²³ Boswell's *Life of Johnson*.

BONIFACE, a prelate of a hasty and turbulent disposition, engaged in a dispute with the Bishop of London, in 1250, concerning the visitation of the Priory of St. Bartholomew, in Smithfield; and taking offence at the conduct of the sub-prior, he attacked him in public, beat him severely, and tore his rich cope²⁴.

JOHN PECKHAM, a learned divine, was raised to the metropolitanical see by the pope, in consequence, as it is reported, of a simoniacal contract to pay his holiness the sum of four thousand marks. It is added, that the money not being punctually remitted, the pontiff threatened Peckham with excommunication. But however irregular the conduct of this prelate may have been, he took care severely to punish the offences of others. He did not spare the faults of the clergy, and his treatment of Sir Osbern Gifford shows that he paid little deference to the rank of an offender. This licentious baron having carried off two nuns from the monastery of Wilton, Archbishop Peckham first issued against him a sentence of excommunication; and, having thus brought him to submission, granted him absolution on the following severe terms. After interdicting him from all future connexion with nuns or nunneries, he ordered that he should be publicly scourged on three successive Sundays, in the church of Wilton, and as many times in the church and market-place of Salisbury; that he should fast a certain number of months; that he should wear no linen for three years; and that he should relinquish his knighthood as to dress and title, and swear to wear none but russet-coloured clothes until he had spent three years in the Holy Land. "If (says Bishop Godwin) some of our gentlemen were now and then thus served, they would not be so wanton as they are²⁵."

Archbishop Peckham was a violent persecutor of the Jews. Besides other works, he wrote a Treatise on Perspective, first printed at Venice, 1504, of which there are several editions.

ROBERT WINCHELSEY was a prelate who experienced the extremes of

²⁴ Stowe, (from Matth. Paris) in his Survey of London. 1618. fol. p. 712.

²⁵ De Præsulibus Anglicanæ.

good and evil fortune. Having opposed the arbitrary imposts levied on the property of the clergy by the king in 1297, he was, together with the general body of the ecclesiastics, declared exempt from the protection of the laws, his goods were confiscated, and the monks of Canterbury were severely punished for relieving him. Deprived of all the appendages of his rank, he was glad to find a retreat in the house of an obscure country clergyman, where he boarded with a single servant till the death of his unrelenting persecutor enabled him to regain his high station²⁶. The remaining part of his life was spent in peace. He feared no man, and like his predecessor Peckham, chastised the immorality of the great, as in the case of John Warenne, the powerful Earl of Surrey, whom he prosecuted as an adulterer, on account of his keeping a beautiful mistress, and obliged him to dismiss her. The charities of Winchelsey were immense. In time of scarcity, it is related, that five thousand persons were fed twice a week at his palace. He is even said to have sought out bashful distress with a delicacy in that age very unusual.

WALTER REYNOLDS, who succeeded Winchelsey, was raised to the primacy by that imprudent prince, Edward II. "Not," says the monk of Malmesbury, "as a man of learning, but for his great skill in theatrical plays." Reynolds also held the offices of Treasurer and Chancellor to the ill fated Edward, and was one of those courtiers who deserted him in his distress²⁷.

SIMON MEOPHAM, though a man of spirit and activity, was involved in disputes and difficulties, which exposed him to repeated misfortunes, and at last occasioned his death. In his own diocese, the friars of St. Augustine opposed him, and being supported by the pope, excommunicated him and made him pay a heavy fine. A more distressing insult awaited him. He began a progress through the dioceses of his suffragans, and was received with all customary honours at Rochester, Salisbury, and other places. But on his approach to Exeter, the bishop, John Grandison, disrespectfully refused him admission, having raised an armed force to obstruct his pro-

²⁶ Walt. Hemingford, v. i. p. 109.

²⁷ Battely's Antiq. of Cant. p. 72.

gress. The proud spirit of the primate could not brook this humiliation. He returned toward the metropolis crest-fallen, and died.

JOHN STRATFORD, a native of Stratford on Avon, administered the affairs of the kingdom, while Edward III. was reaping immortal glory by his arms in France. Stratford is stated to have crossed the Channel two and thirty times in the public service, besides making several journeys into Scotland. He was so benevolent that he distributed alms to thirty-nine poor people during the whole of his primacy.

THOMAS BRADWARDIN though he enjoyed the metropolitanical see but a very short time, dying forty days after his consecration, was a person of too much celebrity to be passed by without notice. He was chancellor of the diocese of London, and was appointed confessor to King Edward III. whom he attended during his expeditions to France. After his return, he was made Prebendary of Lincoln, and subsequently Archbishop of Canterbury. He wrote a theological work, "*De Causa Dei*,"²⁸ and several treatises on geometry and arithmetic; and he was considered as one of the greatest mathematicians that lived before the revival of learning. Chaucer ranks him with St. Augustine²⁹ and the Roman philosopher Boethius.

"But I ne cannot boult it to the bren,
As can the holy doctor seynt Austin
Or Boece, or the bishop Bradwardin."

NUN'S PRIEST'S TALE.

SIMON LANGHAM found the see so oppressed with debt that he summoned all the clergy of his diocese to a synod, in which he obtained from each sixpence in the mark towards its liquidation. His attempt to turn out the seculars from the college of Canterbury, which was contrary to the will of the founder, incited them, with the famous Wickliffe at their head,

²⁸ Lond. 1618. pub. by Sir H. Savile.

²⁹ Not the Anglo-Saxon missionary, but St. Augustine, Bishop of Hippo, in Africa, in the fifth century.

to inveigh strongly and openly against the oppression³⁰. In 1368, he was created a cardinal, on which he resigned the archbishopric; though he seems afterwards to have repented of this step, and endeavoured in vain to recover his metropolitan seat.

SIMON DE SUDBURY, born at Sudbury in Suffolk, after having been chaplain to Pope Innocent VI. and auditor of the Rota at Rome, was elected to the see of Canterbury to appease the king, who was displeased with the re-election of Cardinal Langham. Sudbury was murdered on Tower Hill, in the insurrection raised by Wat Tyler.

HENRY CHICHELEY, or *Chichelé*, was born at Higham Ferrers, Northamptonshire, where he afterwards established a college, built a church, and an alms-house. He was likewise the founder of Bernard's (now St. John's) and All Souls Colleges, Oxford, of which university he had been an alumnus. He erected at Lambeth the great tower of the palace, called the Lollards' tower, from the sectaries so denominated having been imprisoned there. He appears to have held a middle course between those who favoured and those who opposed the pretensions of the see of Rome, evidently leaning, as far as prudence dictated, to the liberty of the English church³¹. Worn out with age and infirmities, after he had filled the archiepiscopal chair for twenty-nine years, he wrote to Pope Eugenius for leave to resign; but he died before the pope's answer arrived³².

The Honourable THOMAS BOURGCHIER, or *Bourchier*, son of the Earl of Ene and the Countess of Suffolk, was promoted to the metropolitan see on

³⁰ Wickliffe was wont to walk about with his feet naked, and clothed in a long russet garment. Leland's Collect. III. 409.

³¹ Spencer's "Life of Chichele," 8vo. Lond. 1783. In his letter to the king, he says, that care should be taken "that everich of the ministers hold hem content with her own parte; and that your poore pepul be not pyled, nor oppressed with exactions thorgh wych thei schold be the more feble to refresche you owne liege lord in time of nede," &c. Appendix, 195.

³² See id. Appendix.

the death of Archbishop Kempe. To this prelate has been ascribed the introducing of the art of printing into England, an honour to which he has no just claim³³. Bouchier has, by some historians, been calumniated as avaricious; but the liberal sums which he left to various institutions at his death, besides what he expended during his life, acquit him, we think, of the charge. He had the honour of crowning three kings, Edward IV, Richard III, and Henry VII.

WILLIAM WARHAM, who succeeded Henry Dene, was a stern persecutor of the Lollards, and an enemy of heresy. The superior abilities, however, of Cardinal Wolsey made Warham little more than the shadow of an archbishop, and persecution seems to have been the only road left him to attain distinction. In the notorious case of the divorce of the Queen, Warham affixed to the deed the name and seal of Bishop Fisher without his consent. This, with his abject flattery of Henry on all occasions, gives us rather an unfavourable view of his character.

Perhaps no man ever encountered so many difficulties in public life as the succeeding prelate, THOMAS CRANMER, who was consecrated March 13, 1533. Imbued with the Lutheran doctrine, and well convinced of the scandalous state of the church, he was also satisfied of the illegality of the marriage of King Henry VIII. with his brother's widow, the point in dispute between the English monarch and the court of Rome. Cranmer exhibited a curious instance of casuistry in protesting, previously to his taking the requisite oath to the pope, "That he did not intend, by taking that oath, to restrain himself from doing what he thought to be his duty to God, his king, and his country." He proceeded to declare the marriage

³³ Collier, in his Ecclesiastical History; Bailey, in his English Dictionary, and other writers, have attributed the introduction of printing into England to Archbishop Bouchier, in the reign of Henry VI. This art, however, was first practised in this country by Caxton, in the following reign. The mistaken statement depends on the authority of Rich. Atkins, who, in 1664, published a quarto pamphlet, intitled "The Original and Growth of Printing in England," &c.; in which is a groundless and improbable story of Caxton and one Turnour having been employed by Henry VI. and Archbishop Bouchier, to inveigle a printer from Haarlem. See Typographical Antiquities, last edit. by Dibdin. 1810. 4to. vol. i. p. 62, 64, and 96.

void between Henry and Catherine, which the pope solemnly confirmed the following year; and this event produced a complete separation of the English from the Roman church, attended with every demonstration of implacable hostility; the English universities and bishops declaring "that the Bishop of Rome had no more authority in England, by the word of God, than any other foreign bishop." Every practicable expedient was immediately adopted under Cranmer's auspices to give effect to this new and important decision, which was too bold and violent to be established without bloodshed. The Bishop of Rochester, and the learned, but weak, bigoted, and superstitious Sir Thomas More, were amongst the earliest and most distinguished victims of this policy. The king being acknowledged supreme head of the church, appointed Cromwell his vicegerent, and soon effected the suppression of the monasteries; exceeding in this respect the views of Cranmer, who wished some of them to be preserved for schools and hospitals, and by this partial opposition displeased the king³⁴. The archbishop procured a new English version of the New Testament to be made by nine eminent Greek scholars, who each translated a part, which was then submitted to the bishops. Nearly in a similar manner he afterwards had the Old Testament translated, not without great and rancorous opposition. He also introduced, in the course of this reign, English prayers into the service of the church.

Still religion remained unaltered in spirit; the new head of the church considered himself fully authorized to dictate, under the most dreadful penalties, the creed to be believed by men, and the worship to be offered to the Almighty. Cranmer was not exempt from participation in this species of persecution; nor is it easy to see how the ecclesiastical head of a church, established by law, can avoid interference with the right of private judgment. In 1539, the remaining tenets and ceremonies of the church of Rome were secured to the English church by a most severe penal statute, commonly called "the bloody act," which passed in spite of the resolute and energetic opposition of Cranmer; who, foreseeing its

³⁴ Strype's Life of Cranmer, p. 72.

dreadful consequences, sent away his wife to her friends in Germany. The king, being informed of the archbishop's alarm on account of his opposition to this act, sent him assurances of the continuance of his esteem.

It is not necessary here to trace the wavering, arbitrary, and absurd conduct of the conceited and sanguinary monarch, who now professed to regulate the faith of this persecuted nation. Cromwell fell a victim to these proceedings, and Cranmer found himself, as well as the reformation he had laboured to establish, in imminent danger. An attempt was made by the popish party to get him imprisoned preparatory to a vague and groundless accusation of heresy; but he was saved by a returning fit of the king's personal friendship for him, after the order for his arrest had been given.

The Romish party which had marked Cromwell and Cranmer for destruction, as their most dangerous enemies, had taken advantage of the interference of the former in promoting the unfortunate marriage of Ann of Cleves with the king, to bring the vicegerent into the royal displeasure, which was then the unerring harbinger of mock trials and merciless executions. Cranmer had the magnanimity to defend his disgraced and ill fated friend; an instance of independence and courage rare in any court, but unprecedented, except by himself, in that of Henry VIII. After Cromwell had been sacrificed to the interest of Queen Catherine Howard, and that lady's party had seen her elevation to the throne of England, the painful and dangerous office of denouncing her to the king, for the infidelity which brought her to the scaffold, devolved on Cranmer. He executed this office with skill and integrity; and by the ruin of the queen and her party, avenged, in some degree, the wrongs of Cromwell.

Although it was Cranmer's principle of reform, not to shock the prejudices of the people by violent changes, he was too much inclined to enforce compliance with the measures on which he had determined. In the reign of Edward VI. he proceeded with unabated vigour in the work of the Reformation, which had languished during the latter years of the last king. A liturgy and articles of religion were now agreed on. During this reign he consented to the death of several persons on account of their

opinions, and even urgently pressed Edward VI. to the burning of Joan Boucher, or Joan of Kent, for heresy, much against the inclination of the king, who protested that the archbishop must be responsible for the act; by which appeal the latter was much shocked and disconcerted³⁵.

On Mary's succession, finding the mass restored at Canterbury, and the Roman Catholic rites every where returning, Cranmer wrote a protest against these proceedings; and was soon afterwards committed to the Tower. He was compelled to hold a mock disputation, and was adjudged a heretic for the opinions he maintained. After being detained in prison a considerable time he was condemned to the flames. A recantation made under the fear of death, proved insufficient to save him, as the queen's resentment for his having pronounced her mother's divorce was not to be appeased. He now abjured his deeply repented recantation, and perished with heroic fortitude, burning first the hand which had signed the memorial of his weakness.

The character of Cranmer has been concisely drawn by Mr. Gilpin. "He was a sincere promoter of the Reformation, and had abilities admirably adapted to such a work. He was a calm dispassionate man; had a sound judgment, and a very extensive knowledge, but he had conversed little in the world; and was very open to the attacks of malice and knavery, and was unacquainted with any methods but those of gentleness and persuasion, which indeed went a considerable way to promote his ends³⁶."

On the death of Cranmer, CARDINAL POLE was immediately raised to the see of Canterbury, and superintended the church during the atrocious persecutions which have consigned the memory of Mary's reign to everlasting infamy. He was, however, a mild and benevolent prelate; and cordially disapproved of the sanguinary proceedings to which Gardiner and the rest of the infatuated clergy encouraged the fanatical queen. Burnet says his mildness and gentleness might have been much more dangerous to the

³⁵ Burnet's History of the Reformation.

³⁶ Life of Hugh Latimer, in Select Biography, vol. i. p. 54. The latter part of Mr. Gilpin's eulogy may be considered as rather inconsistent with the conduct of Cranmer in recommending to King Edward VI. the punishment of heretics by death, as in the instance already noticed.

Reformation than the persecuting spirit of his colleagues, had his councils prevailed. Archbishop Pole survived Queen Mary only sixteen hours.

DR. MATTHEW PARKER, a man who had suffered considerably from the persecutions in Mary's reign, was on the accession of Elizabeth appointed to fill the archiepiscopal throne of Canterbury, vacant by Pole's decease. Such was the humility and primeval piety of this prelate that he for a long time declined the dignity offered to him. He was a firm supporter of the royal prerogative and a bitter enemy to puritanism, though he was not, perhaps, sufficiently zealous in reforming the clergy; whose licentiousness was one of the chief causes of the increase of those sectaries. He was a profound scholar, and I have had repeated occasion in the course of my literary labours to mention, with praise, his learned work on British Antiquities. Besides other publications which do credit to his industry, he wrote a small treatise on the Marriage of Priests, occasioned by the persecutions he himself had suffered in the early part of his life for having dared to marry. His numerous benefactions, both during his life and at his death, manifest the liberality of his character; and his encouragement of learned men was no less spirited and laudable.

GEORGE ABBOT is characterized by Clarendon as of a morose disposition and as ignorant of the constitution of church and state, and (what is very uncommon in a primate) as equally ignorant of the "interests of the clergy." Other writers, among whom are Godwin and Anthony a Wood, speak of him in very honourable terms. There is one circumstance related of him which is very creditable to his feelings. Having unfortunately killed a park-keeper when shooting at a deer, the accident gave him so much pain of mind that he kept the anniversary of it all his life with fasting and humility, and settled an annuity on the poor man's widow.

WILLIAM LAUD was translated to the see of Canterbury in 1633. At a period remarkable for the violence of party spirit, and the close intermixture of religion and politics, this learned and ardent genius was destined to maintain the tottering cause of the "divine right of kings," and the duty of passive obedience in their subjects. These doctrines he maintained with the most devoted and relentless zeal, and, it may be added, most conscien-

tiously. When we consider the short period which at his entrance into public life had elapsed since the settlement of any thing like order and tranquillity in the church of England, and the then unsettled state of that of Scotland; together with the swarms of fanatical dissenters who then infested society; we shall not be surprised that his efforts to support what he considered the decent solemnities of the church, and the salutary authority of the episcopal order, betrayed him into superstitious fopperies, and ecclesiastical arrogance. In the star chamber and high commission courts, Laud distinguished himself as a supporter of unconstitutional and irresponsible authority. It was his fate to fall by a tribunal equally unconstitutional and unjust with those in which he had presided. The rebel parliament accused him of high treason; for endeavouring to subvert the laws of the protestant religion, and the rights of parliament. The articles detailed, against him, charge him with popery in various ways; but it is certain that, whatever he might think of certain points of difference between the Roman and English churches, he had no thoughts of an absolute surrender of the reformed religion. But in his own works there is abundant evidence of a wish for reconciliation with the Roman church, of acknowledgment of its precedence, and of its notions of the royal prerogative and the authority of the church, long since generally exploded. He laments, in speaking of the Earl of Strafford's fall, that it was the misfortune of that nobleman to serve a monarch who knew *not how to be, or to be made great*. In this calamity it was his own lot to participate. After a trial in which every principle of justice and decency was violated, and a defence remarkable for talent and moderation, he was condemned to death, and suffered on Tower Hill with great fortitude.

The accession of Charles the Second, at first a concealed and afterwards an avowed papist, opened a new and interesting era of church history. The three great parties—the Roman Catholics, the Established Church, and the Dissenters were all in active exertion. Episcopacy being re-established, the see of Canterbury was nominally filled by WILLIAM JUXON, who had attended Charles I. to the scaffold, while Gilbert Sheldon was really at the head of ecclesiastical affairs. The endeavours of Charles to

promote the interests of the Roman Catholics, under colour of general toleration, produced several attempts at an amicable union of religious parties, in which Sheldon distinguished himself on the episcopal side. On the death of Juxon, SHELDON succeeded to the primacy. One of his earliest acts was an arrangement with Lord Clarendon, by which the clergy ceased to tax themselves in convocation, and were permitted to vote at elections, as freeholders.

The nonconformists being the chief obstacle to the toleration of the papists, the severest laws were enacted against them, in the passing and execution of which, Sheldon was deeply concerned; but real danger was also apprehended from the Roman Catholics, and the Test and Corporation Acts were passed as a defence against them. Every attempt to enforce uniformity in religion produced, as it always will, increased dissensions. Sheldon was on the whole a benevolent man, and expended great sums in charity; he was also a distinguished encourager of learning; and founded the Theatre at Oxford. In 1675 he died, and was succeeded by WILLIAM SANCROFT, Dean of St. Paul's. He was one of the seven resolute bishops who refused to publish the illegal declaration of James II. professing to favour liberty of conscience, but really dispensing with legal penalties, and intended to introduce popery. For this affair the bishops were sent to the Tower, and shortly afterwards brought to trial and acquitted³⁷.

When the blind zeal of James II. had roused a spirit of opposition which drove him from the throne, Sancroft was one of the eight bishops whose scrupulous consciences could not digest the oath of fealty to the new monarch, regarding James as the lawful possessor of the throne. They maintained the independency of the church on the king and parliament; and, being deprived of their sees, founded a new party called the *Nonjurors*; and treated the new bishops as usurpers and intruders. In this quarrel the whole nation was quickly involved.

That these prelates acted conscientiously in refusing to take the oath of

³⁷ For a particular account of this important trial with several new and interesting circumstances relating to it, see Dr. D'Oyly's "Life of Sancroft," vol. i. chap. 5.

allegiance to William III. it would be uncandid to doubt. A pleasing anecdote illustrative of the temper and feelings of the deprived primate is preserved by Dr. D'Oyly. "The archbishop remained at the house in the Temple for about six weeks, [after his deprivation] and appears to have received there the visits of his friends in all ranks of life. Amongst others, Thomas, Earl of Aylesbury, called to pay him a visit. The prelate received him at the door of his apartment, which was opened by himself. The earl, struck with this circumstance as a mark of humiliation, and with the total change of every thing around, from what he had formerly seen in his visits at Lambeth Palace, burst into tears. As soon as he recovered his power of speech, he told him how deeply he was affected with what he saw, and how unable he was to suppress his grief. 'O, my good lord,' replied the archbishop, 'rather rejoice with me, for now I live again³⁸.'"

On the deprivation of Sancroft, DR. JOHN TILLOTSON, Dean of St. Paul's, was next selected to fill the vacant metropolitan chair. His qualifications were, great learning, piety, and moderation; with a thorough knowledge of the schemes and arts of the Roman Catholics. He had been chaplain to Charles II. but never enjoyed the favour of that monarch. The dean attended the unfortunate Lord Russel after his condemnation, and in vain preached to that firm nobleman the doctrine of non-resistance; in opposition to which he himself afterwards became Archbishop of Canterbury. On this occasion he was, perhaps, actuated by a hope of saving the life of his auditor. Though he was, by his mild disposition, well qualified to heal the prevailing dissensions in religion, the high Tory party, by their assertion of the invalidity of parliamentary deprivation, regarded him in the light of an usurper. His spirits became much depressed in consequence of this opposition; and he had not enjoyed the primacy three years when he was struck with a fatal palsy, and died, Nov. 23, 1694. King William is said to have expressed himself on this occasion in these words: "I never knew an honester man, and I never had a better friend." Tillotson's Sermons are generally known and much admired. His fortune

³⁸ Life of Sancroft, vol. i. p. 470.

was greatly reduced by his taking possession of the see, and by his benevolence and liberality. His posthumous sermons were sold by his widow for two thousand five hundred guineas. A pension of £400 was granted to her, which was afterwards increased to £600.

DR. THOMAS TENISON succeeded Archbishop Tillotson, whom he much resembled in character. But the advantage which he enjoyed of less turbulent times contributes nothing to the interest excited by his primacy in history. He was much involved in a dispute on the right of the lower house of convocation to hold intermediate assemblies between one general session and another. Tenison was a man of great benevolence, and the author of several sermons.

DR. WILLIAM WAKE, who succeeded him, was remarkable for his charities, and for his literary works. He wrote "The State of the Church," which settled the question respecting the power of the prince over ecclesiastical synods within his realm. Wake held a correspondence with some of the doctors of the Sorbonne relative to a projected union between the English and Gallican churches; in which he has been said to have carried his concessions too far. "This correspondence," says a judicious writer, "is worthy of attentive perusal; as it will show that all the concessions were tendered by the French divines; and may temper violence against the Catholic religion, by exhibiting it as making approaches to the English worship, when held by moderate men³⁹."

JOHN POTTER, who is best known by his learned and useful work, the "Antiquities of Greece," was a native of Wakefield, in Yorkshire, and after having been Bishop of Oxford, was translated to the see of Canterbury. He seems to have maintained the rights of the church with sufficient firmness and dignity, without having had recourse to the harsh and offensive measures which characterized many of his predecessors.

THOMAS HERRING, a native of Walsoken, Norfolk, was translated from York to Canterbury, where he was much esteemed for his moderation and humility.

³⁹ Grant's Summary of the History of the English Church and Sects, &c. vol. iii. p. 129.

THOMAS SECKER is one of the most distinguished prelates who have filled the chair of Canterbury. He was born at the village of Sibthorp, Nottinghamshire, his father being possessed of a small independency, and what is singular, a protestant dissenter. At the age of nineteen, he was a proficient not only in Latin and Greek, but in French, Hebrew, Chaldee, and Syriac. He first turned his attention to medicine, on account of some religious scruples; but these being removed by farther study and inquiry, he was induced to take orders. Secker was distinguished for his learning, benevolence, and liberality; and above all, for his simplicity, frankness, and good sense. He arranged his time with the most exact regularity; but though he never allowed indolence to encroach on his hours, he was always ready to admit those who visited him from friendship or on business. He was long afflicted with the gout, and his thigh bone becoming carious, broke in consequence of the disease, and put an end to his life in a few days.

The honourable FREDERICK CORNWALLIS, son of Lord Cornwallis, was translated from the bishopric of Lichfield and Coventry to the see of Canterbury, where his benevolence and affability procured him universal respect. He held the primacy fifteen years.

JOHN MOORE, the son of a tradesman in the city of Gloucester, by his talents, learning, and piety, raised himself to the highest dignity of the church. In early life, he was tutor to the sons of the Duke of Marlborough, through whose patronage he was afterwards promoted. It is highly creditable to his filial affections, that when a tutor, he assisted his father, who had failed in business, out of his small annual stipend.

CHARLES MANNERS SUTTON, the present respectable, and dignified archbishop, was advanced from the see of Norwich to this primacy in 1805. Those who have had the best opportunities of seeing and appreciating his grace's character, represent him as a man of learning, urbanity, and moderation.

Chap. VI.

DESCRIPTIVE NOTICES OF THE PLATES.

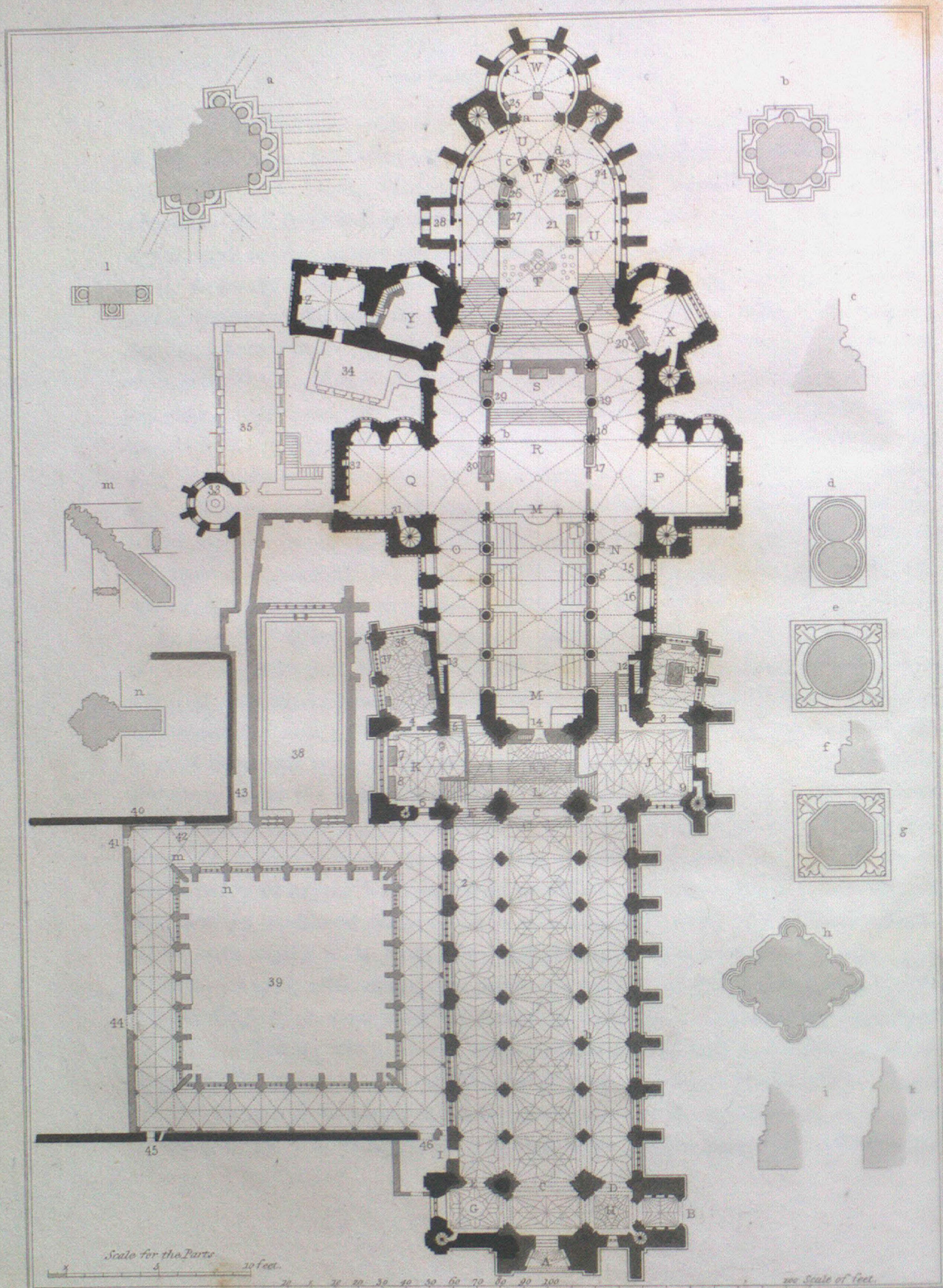
THE general measurements of the church, as to lengths and heights, will be found on the plates of plans and sections.

PLATE I. *Ground Plan, &c.*—A. western porch and doorway, with groining:—B. south porch shown in Plate VI.:—C. c. nave, with the disposition of its groins on the ceiling, and forms and proportions of its clustered columns, one of which is defined more at large, h:—D. D. south aisle:—E. E. north aisle:—G. north-western tower:—and H. south-western tower with the forms of the groining to each, and the enlarged piers:—J. south end of transept:—K. martyrdom, or north end of transept:—L. space beneath the great tower, with the number of steps:—M. M. choir with the stalls and seats on each side, and plans of two of its columns, e. g:—N. south aisle:—O. north aisle:—P. south end of eastern transept:—Q. north end of ditto:—R. presbytery, with monuments and screens at each side, and steps to the altar s:—plan of one of its clustered columns, b:—T. T. Trinity chapel:—and U. its aisle, with plan of a pair of its columns, d. and profile, c:—W. Becket's crown, with plan of one of its clustered columns, a:—X. Anselm's chapel:—Y. vestry:—Z. treasury.

The small figures refer to the following parts and monuments:—1. doorway to the cloisters from the north aisle of the nave:—3. entrance to St. Michael's, or the warrior's chapel:—4. entrance to the Virgin, or dean's chapel:—5. the general entrance to the crypt:—6. doorway to the cloister:—7. Archbishop Warham's monument:—8. Archbishop Peckham's monument:—9. staircase to upper parts of the church:—10. Lady Holand's monument:—11. stairs to crypt:—12 and 13. stairs through the walls:—14. organ screen:—15, 16. monuments of Archbishops Walter and Rey-

nolds:—17. Kempe:—18. Stratford:—19. Sudbury:—20. Mepham:—21. Black Prince:—22. Courtney.—23. Cardinal Chatillon:—24. Theobald:—25. Pole:—26. Dean Wotton:—27. Henry IV.:—and 28. his chantry chapel:—29. Archbishop Bouchier:—30. Chichele:—31. stairs to the crypt, and to the upper galleries, &c. of the transept:—32. niche in the wall, formerly a doorway:—33. font and circular room:—34. audit room:—35. library:—36. eastern window of Virgin Chapel, with rich tracery work, and pedestals, &c. beneath and at the sides:—37. a singular instance of a portrait on copper, of Dean Bargrave, for a monumental memorial:—38. chapter-house:—39. area of cloisters:—40. ruins of an antient building, called the Dormitory; and 42. doorway to ditto:—41. entrance doorway to another old building:—43. a long old passage:—44. doorway to the cellarers lodgings, with several columns on each side, nearly facing which are the bases for lavatories, &c.:—45. old doorway, with an oblique circular hole through the wall of very unusual character:—46. doorway, with a smaller lateral opening, the bishop's entrance.

PLATE II. *Plan of the crypts*; A. principal and the usual entrance:—B. another entrance, but now closed up:—C. principal space of the crypt divided into three parts, by two rows of small columns with large bases and capitals; and separated from the aisles, D. D. and E. E. by large piers:—F. is the north wing of the crypt, with doorway to stairs, 3; and another doorway, 4. to the priory buildings; an opening in the wall, 5, most likely to a staircase; and a semicircular recess at 6; where as in the other corresponding recesses were formerly altars, with piscinas, closets, &c.:—G. south wing of crypt, with doorway to stairs at 2; an entrance doorway at 14; and an enclosed place at 15:—H. a chantry vault, now entirely darkened with stairs to it from the chapel above, but now closed up;—I. a chantry chapel, with numerous paintings on the roof and sides:—K. a corresponding crypt, now used as a private cellar:—L. entrance to the crypt under the Trinity chapel:—M. centre of ditto:—N. and O. its aisle:—and P. beneath Becket's crown:—at 18, and 19. are doorways to the crypt:—and at 20. 20. are piers which seem to have been cased, or enlarged, when the Trinity crypt was built;—11. 11. two large pillars singularly placed be-



Drawn & Measured by G. L. Taylor Esq & Edw. Cressy Esq. Architects.

CANTERBURY CATHEDRAL.

GROUND PLAN: PLANS OF PARTS &c.

London. Published May 1. 1821. by Longman & Co. Paternoster Row.

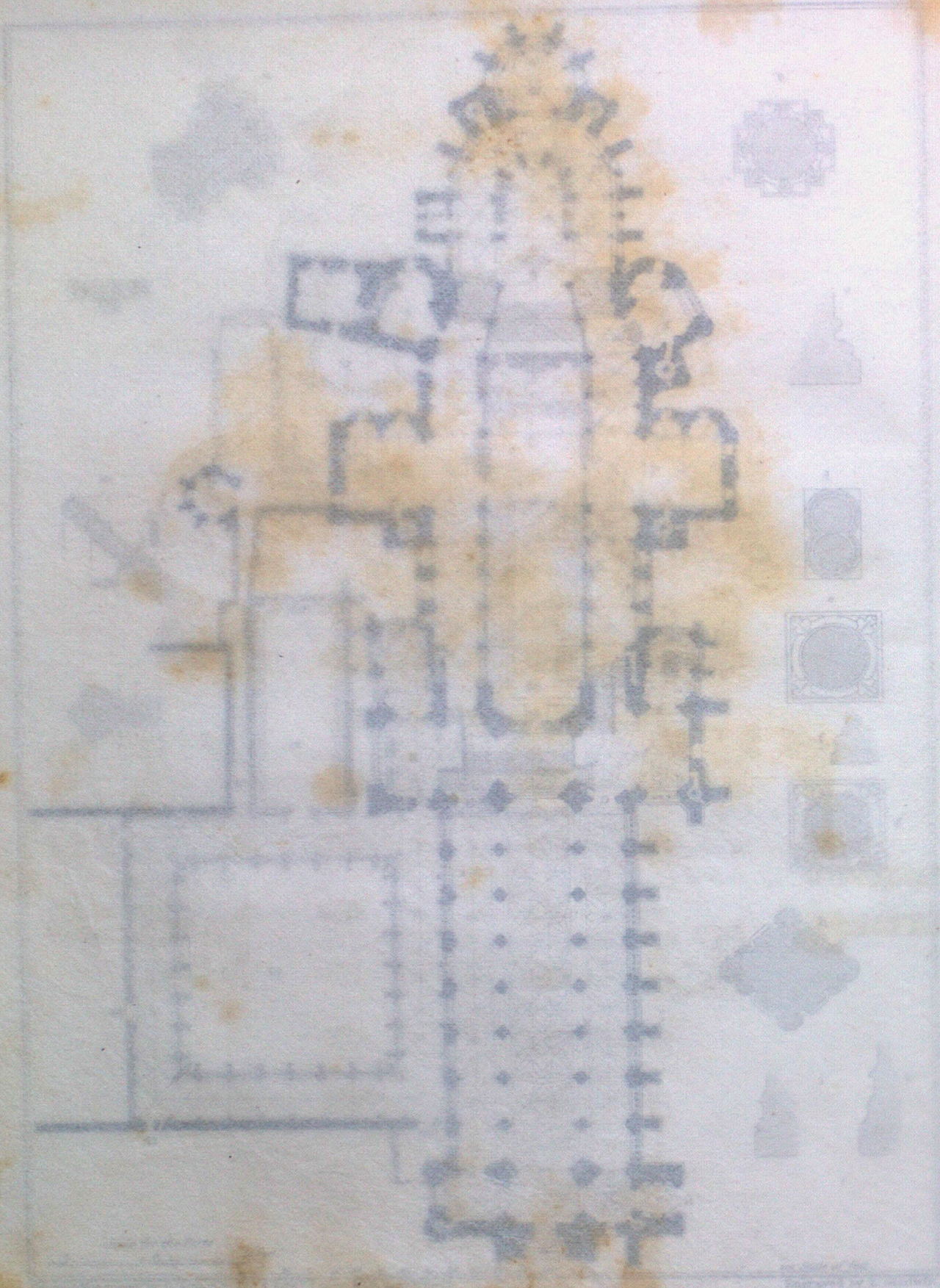
Printed by Cox & Barnet.

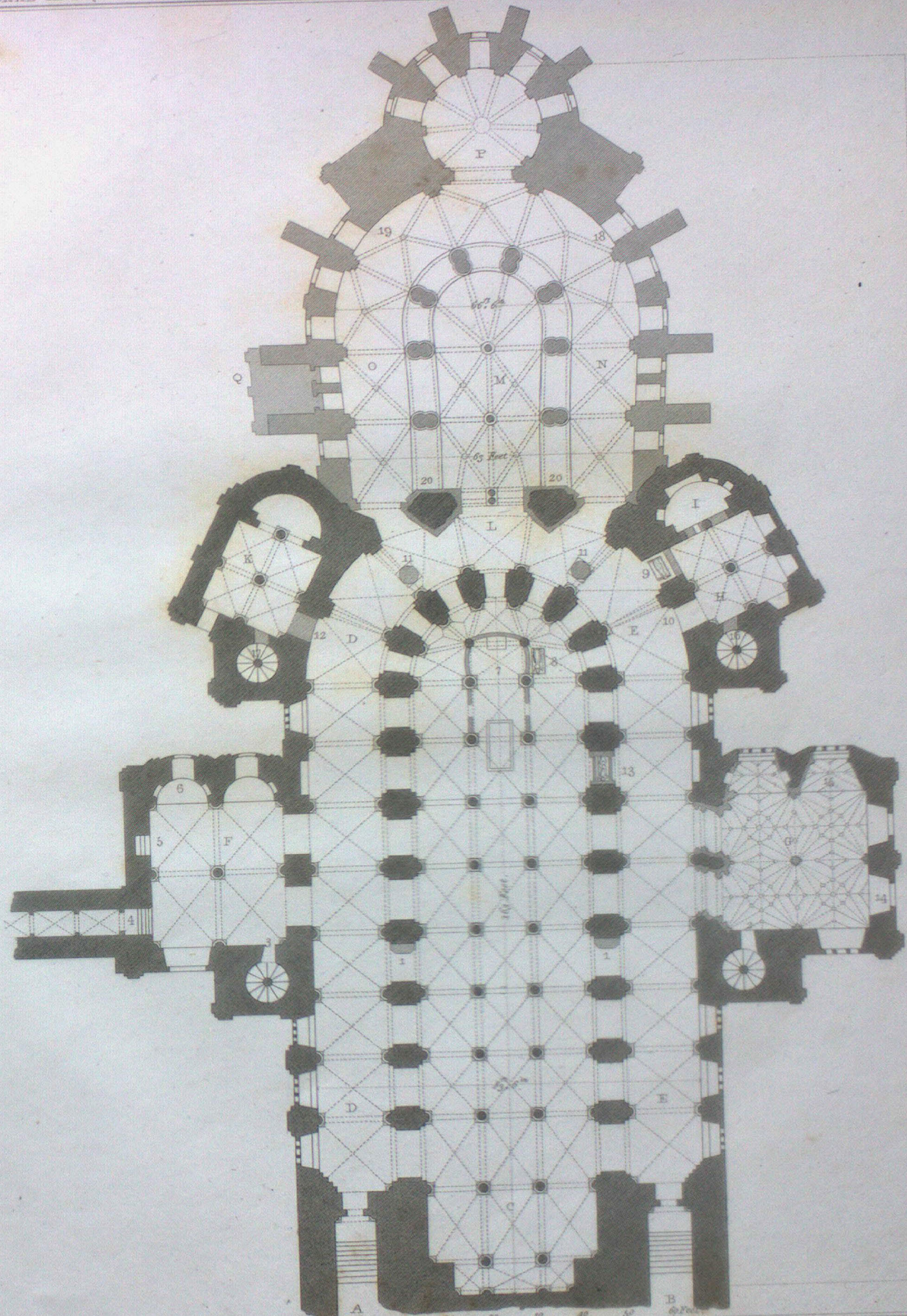
Engraved by E. Gladwin.



CANTERBURY CATHEDRAL CHURCH,
PLAN OF THE CRYPTS.

London, Published July 1, 1852, by Longman & Co. Paternoster Row.
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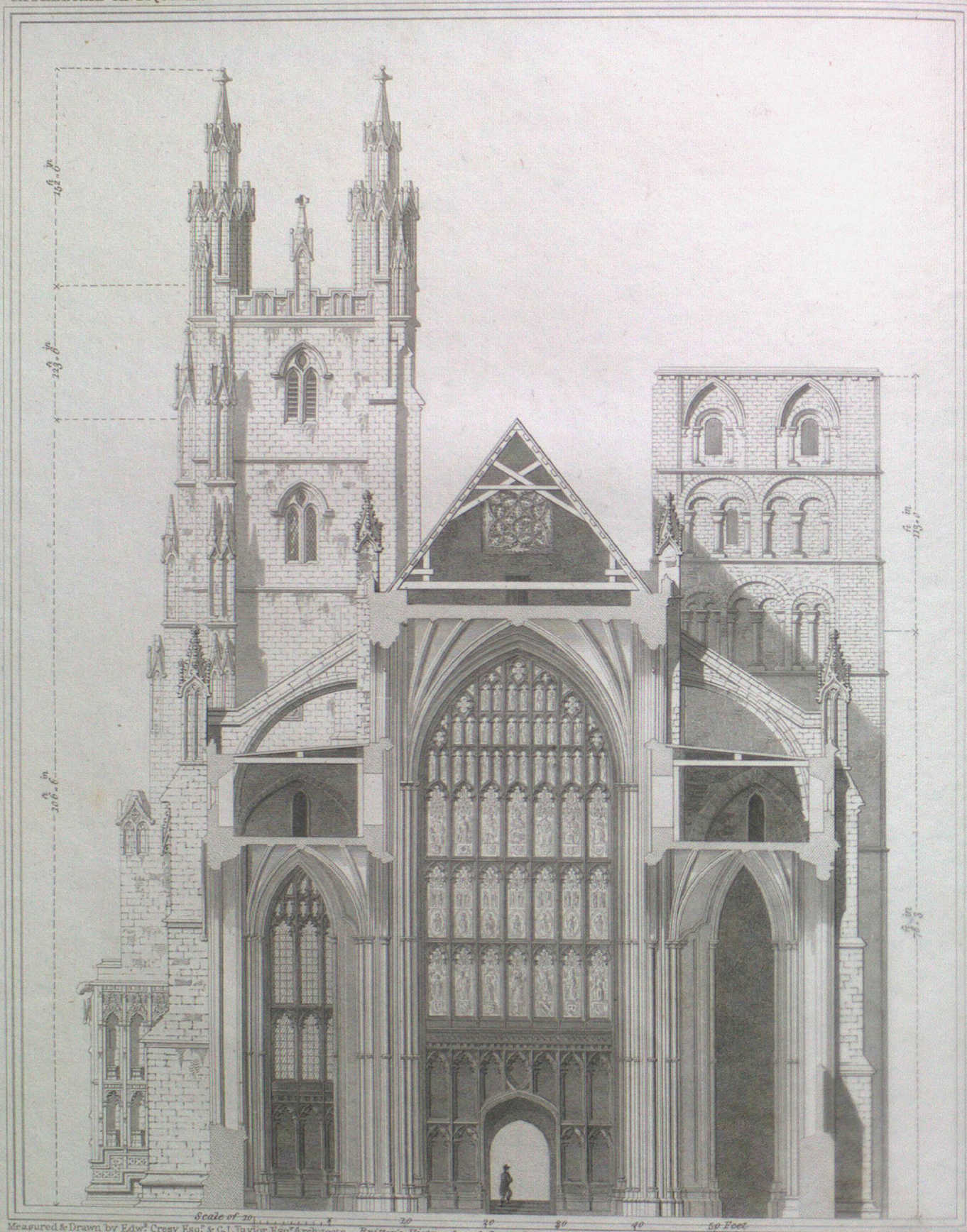
Drawn by Edw. Cressy & G. L. Taylor Esqrs Architects.

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CANTERBURY CATHEDRAL CHURCH.
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London, Published July 1. 1852 by Longman & Co. Paternoster Row.
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Etched by J. Le Keux.

CANTERBURY CATHEDRAL CHURCH.

SECTION OF NAVE & AISLES AT THE WEST END; WITH ELEVATION OF THE TWO TOWERS.

TO THE REV. THOMAS COOMBE, D.D. PREBENDARY OF CANTERBURY.

This Plate is inscribed by the AUTHOR.

London, Published May 1. 1821, by Longman & Co. Paternoster Row.

Printed by Hayward.



CANTHERBURY CATHEDRAL.
NORTH TRANSEPT & PART OF TOWER: ELEVATION OF N. TRANSEPT & PART OF TOWER.



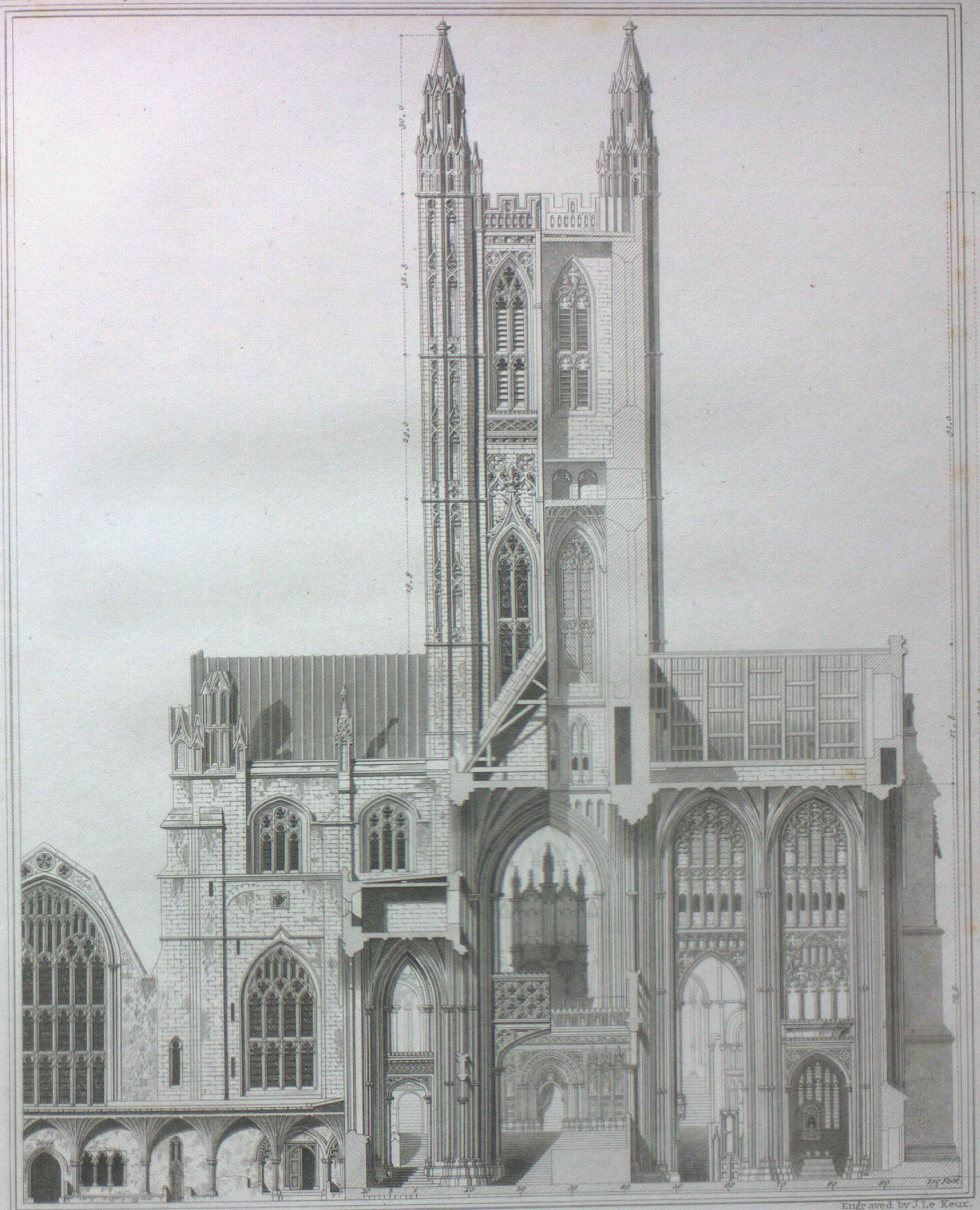
CANTERBURY CATHEDRAL CHURCH.

SECTION OF THE WEST END, WITH ELEVATION OF THE TWO TOWERS.

This Plate is inscribed by the AUTHOR

London, Published May 1. 1821. by Longman & Co. Paternoster Row.

Printed by Hayward.



Drawn by G.L. Taylor & Edw. Cressy Esqrs Architects.

Britain's History &c. of Canterbury Cathedral.

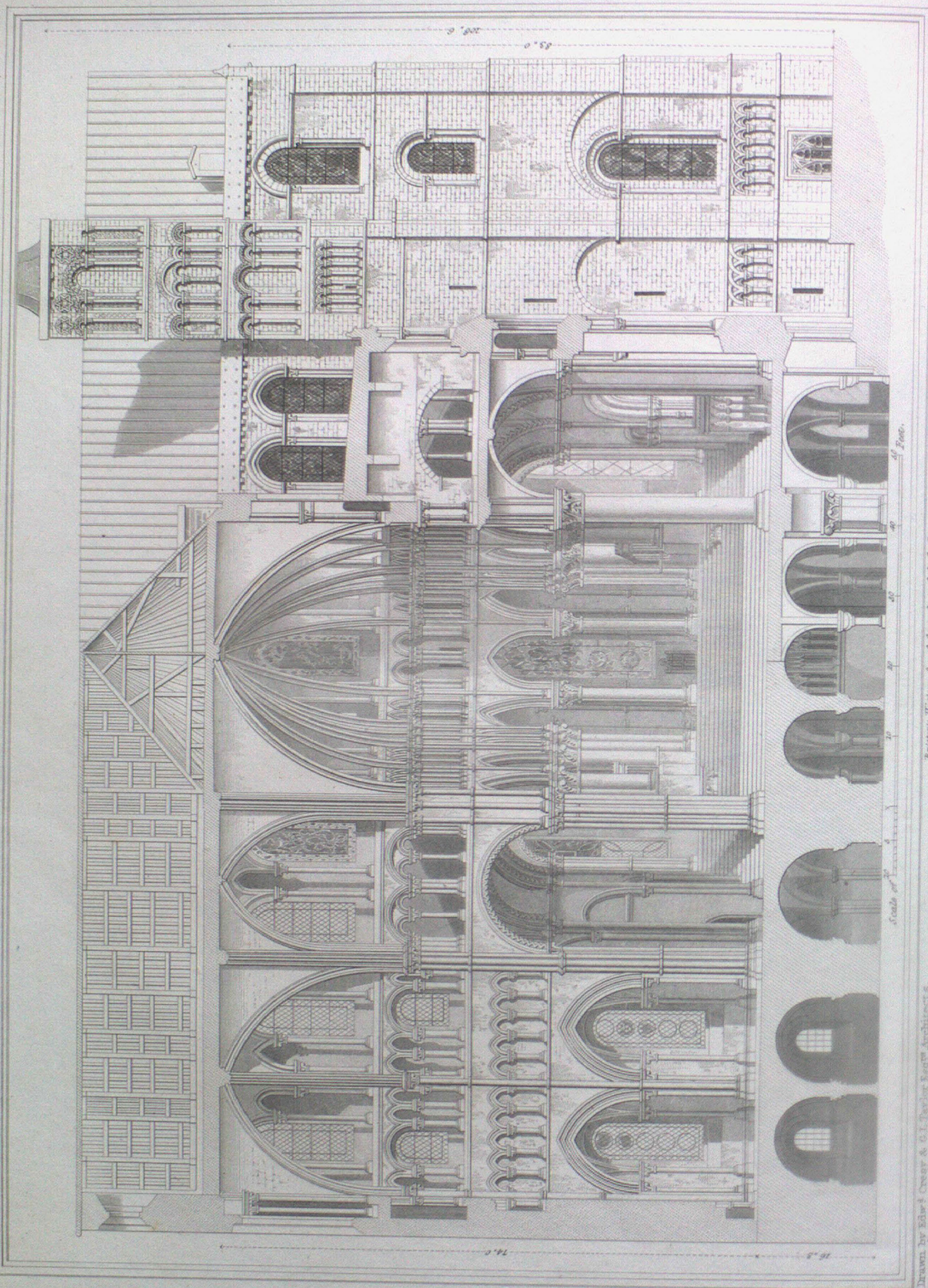
Engraved by J. Le Keux.

CANTERBURY CATHEDRAL CHURCH.

SECTION OF S. TRANSEPT & PART OF TOWER: ELEVATION OF N. TRANSEPT & PART OF TOWER.

London, Published Dec^r 1. 1821. by Longman, & Co. Paternoster Row.

Printed by Hayward.



Drawn by Edw^d Croft & G. J. Taylor Esq^r Architect

British History & of Canterbury Cathedral.

CANTERBURY CATHEDRAL CHURCH.
SECTION OF N. SMALL TRANSEPT: & ELEVATION OF THE W. SIDE OF S. TRANSEPT. & C.

Engraved by J. Le Keux

*London. Published Dec^r 1844 by Longman & Co. Paternoster Row.
Printed by Cox & Barnard.*



Drawn by J. G. Smith.

Engraved by J. G. Smith.

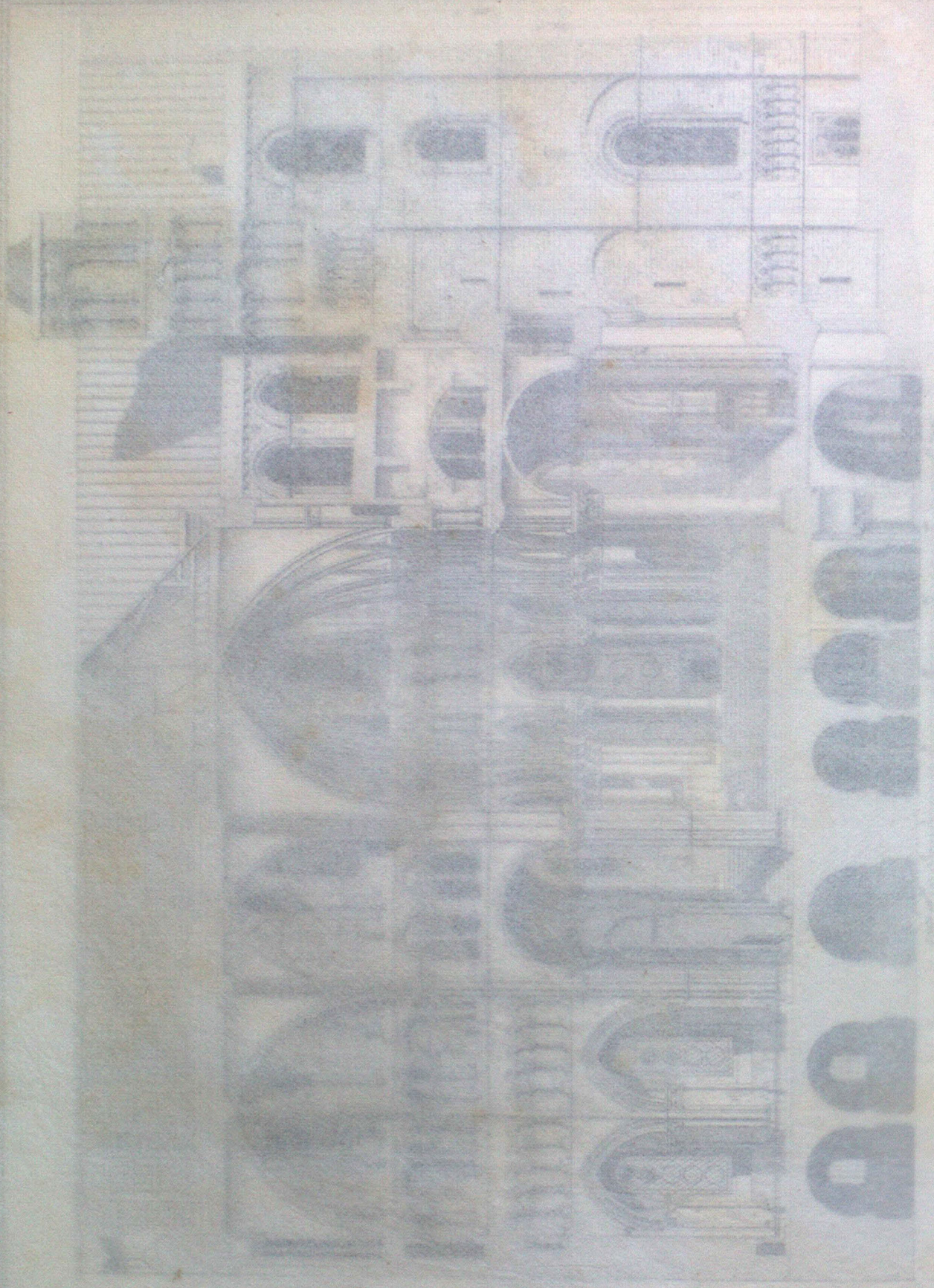
CANTERBURY CATHEDRAL CHURCH.
VIEW OF THE WESTERN TOWERS.

TO THE REV. GEORGE POTIN D.D. D.E.C. DOMESTIC CHAPLAIN TO THE ARCHBISHOP OF CANTERBURY &c. &c.

This Plate is inscribed by the

ARCHD.

London Published by Longman & Co. Paternoster Row, Printers.
Printed by W. Wood.



Engraved by J. G. K. K.

CATHEDRAL OF ST. PETER AND ST. PAUL, ROME.

Interior view, looking towards the altar, from the entrance.



Drawn by G. Cattemole.

Engraved by J. Le Keul.

CANTERBURY CATHEDRAL CHURCH,
VIEW OF THE WESTERN TOWERS.

TO THE REV^d GEORGE D'O'LY, D.D. F.R.S. DOMESTIC CHAPLAIN TO THE ARCHBISHOP OF CANTERBURY &c. &c. &c.

This Plate is inscribed by the
AUTHOR.

London, Published by Longman & Co. Paternoster Row, No. 118. &c.
Printed by Hayward.



Drawn by G. Cattermole.

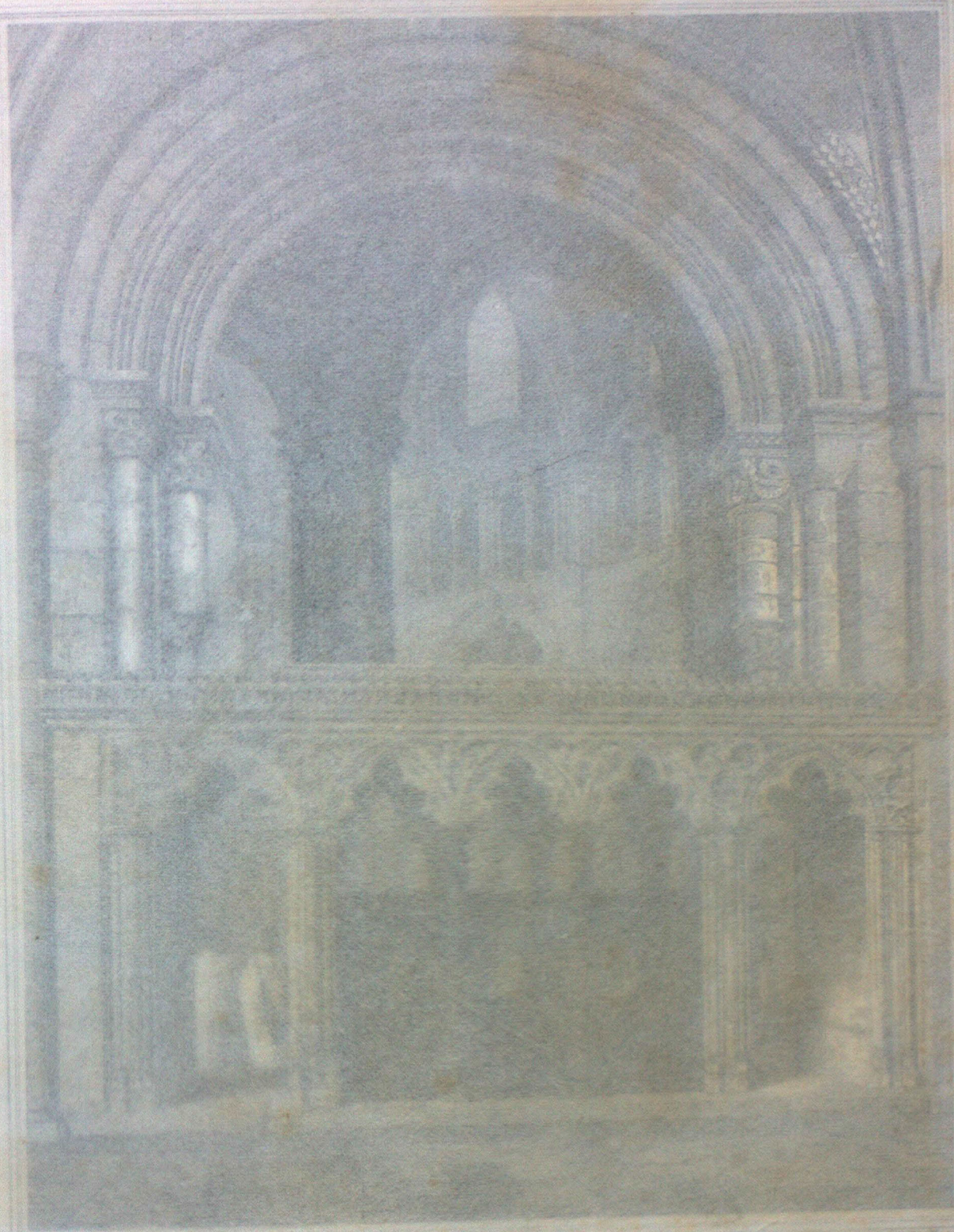
British History &c. of Canterbury Cathedral.

CANTERBURY CATHEDRAL CHURCH,
CENTRAL TOWER, SOUTH TRANSEPT &c.

Engraved by J. Le Keux.

TO JOHN JAMES PEARCE, ESQ. OF CANTERBURY, This Plate is inscribed by the AUTHOR.

London, Published July 1, 1821, by Longman & Co. Paternoster Row.
Printed by Hayward.



CANTERBURY CATHEDRAL, CHURCH,
THE EAST WINDOW'S CHANCEL - NORMAN MONUMENT &c.

By STEPHEN RICHOLD, LONDONER, WHO HAS FOR MANY YEARS BEEN ENGAGED IN THE
PUBLICATION OF THE "CATHEDRAL ANTIQUITIES" SERIES.

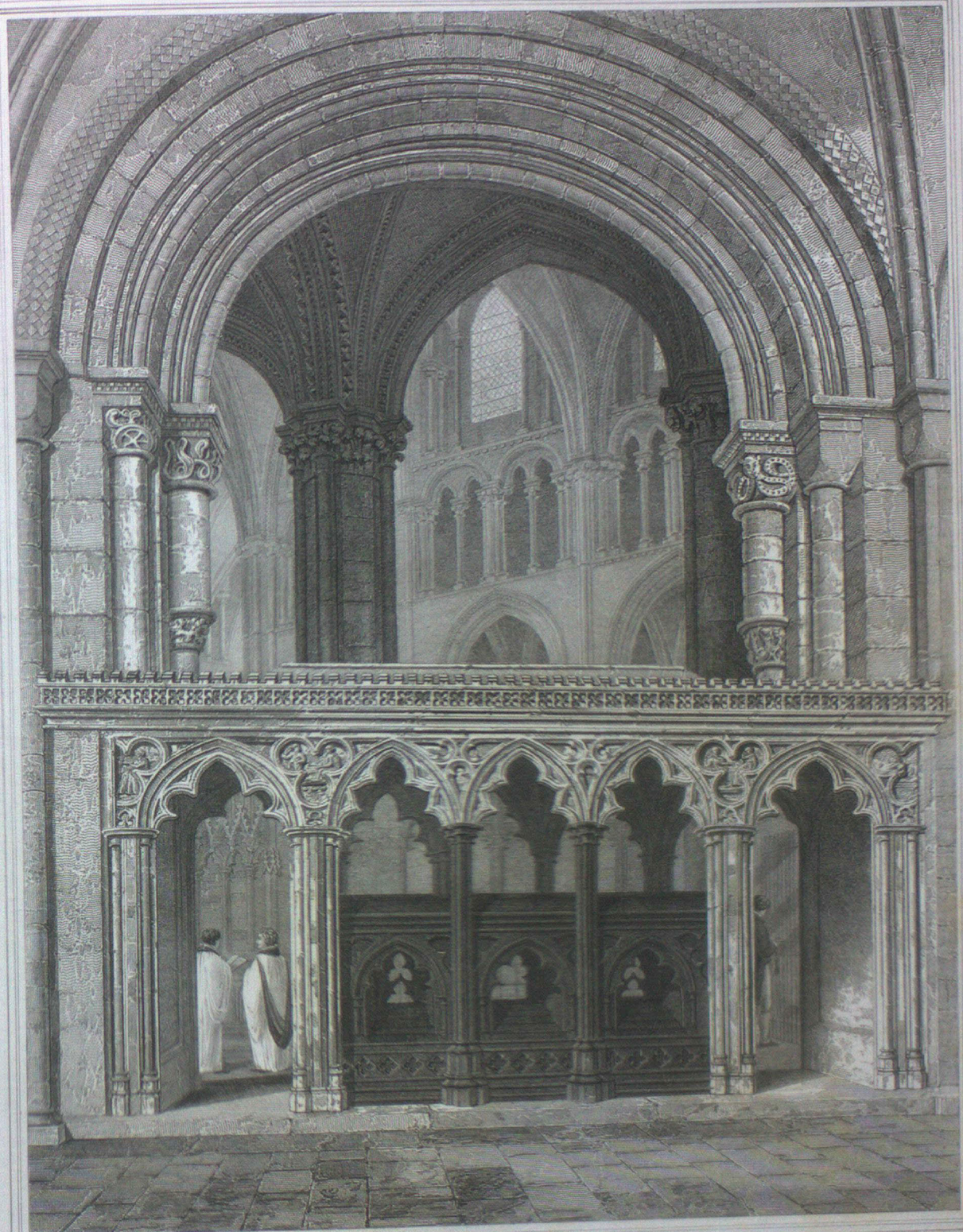
London: Published for the Proprietors by J. H. B. & Co. 18, Abchurch Lane.



CATHEDRAL OF WESTMINSTER.

THE GREAT WEST DOOR. — View from the West. — Engraved by J. G. Thompson.

London: Published by J. G. Thompson, 1840.



Drawn by G. Cattermole.

Britton's History &c. of Canterbury Cathedral

Engraved by J. Le Keux.

CANTERBURY CATHEDRAL CHURCH.
VIEW FROM ANSELM'S CHAPEL — MEPHAM'S MONUMENT &c.

TO STEPHEN RUMBOLD LUSHINGTON, ESQ. M.P. FOR CANTERBURY &c. &c. This Plate is inscribed by the AUTHOR.

London, Published Dec^r, 1821, by Longman, & C. Paternoster Row.
 Printed by Haywood.



Drawn by G. Cattermole.

Engraved by J. Lambert.

CANTERBURY CATHEDRAL CHURCH.

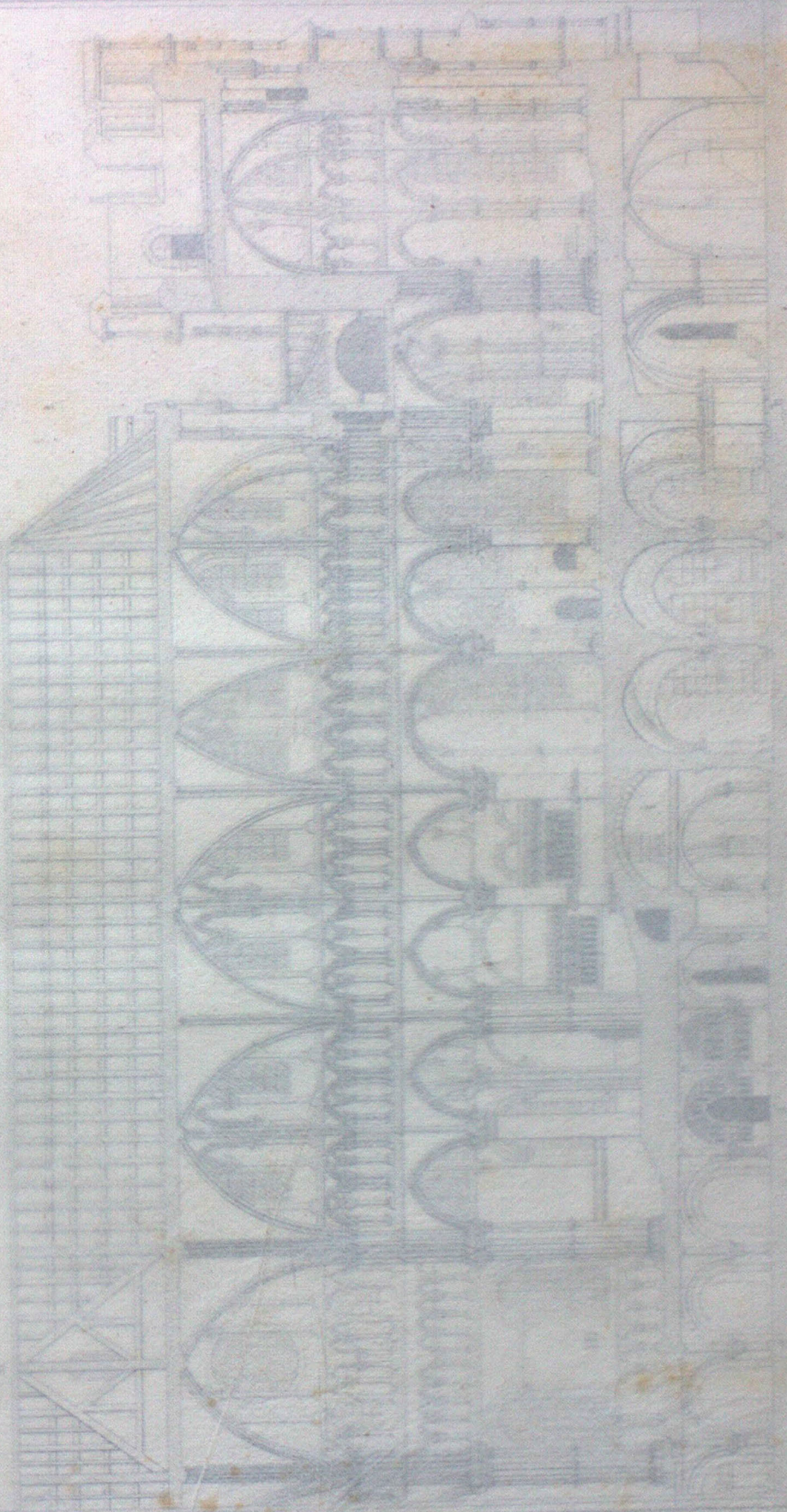
TRINITY CHAPEL; LOOKING EAST.

TO JOHN COLES ESQ OF PLYMOUTH AN ADMIRAL & PATRON OF ANTIQUARIAN PUBLICATIONS.

This Plate is inscribed with sentiments of esteem by the AUTHOR.

London, Published July 1, 1822, by Longman & Co. Paternoster Row.

Printed by Hayward.



CATHEDRAL OF THE HOLY TRINITY.

DESIGNED BY J. H. STUBBS, ESQ., ARCHT. OF THE HOLY TRINITY, LONDON.

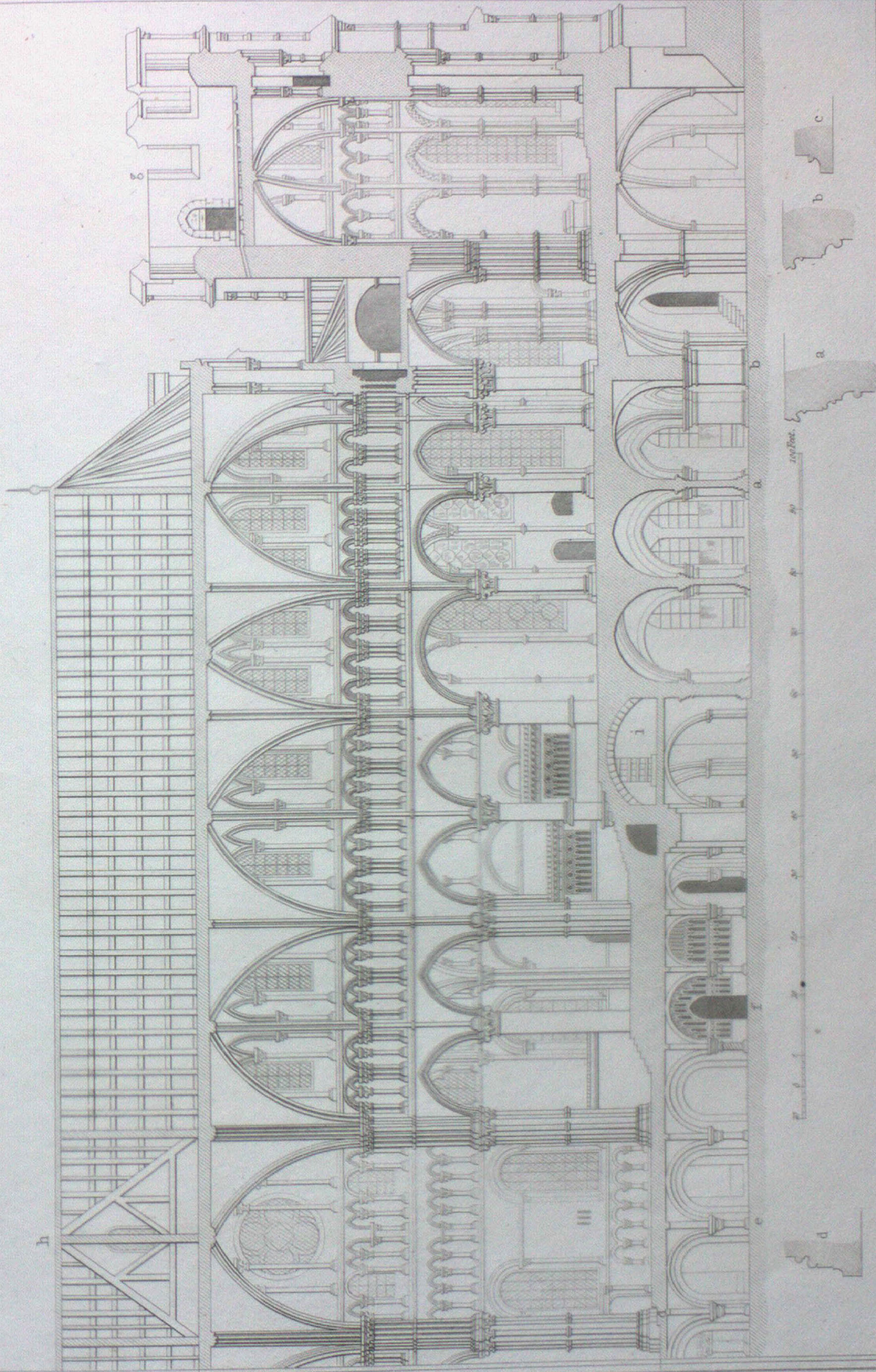
London. Published, June 1852, by Longman, & Co. Paternoster Row.

Printed by G. H. & Co. St. Paul's Church-yard.



CANTERBURY CATHEDRAL CHURCH

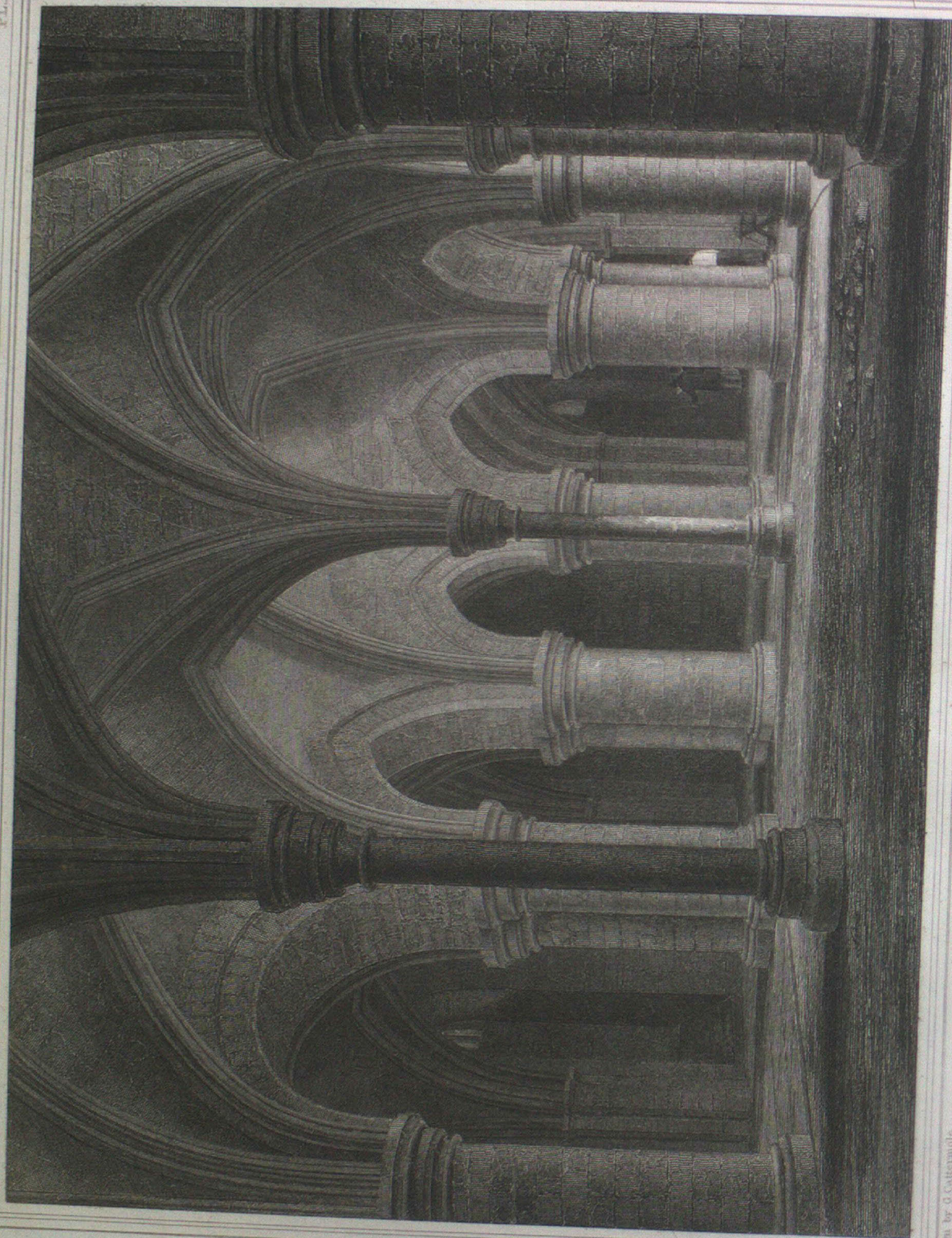
THE CHURCH OF THE CATHEDRAL OF CHRIST THE KING
AND THE CHURCH OF THE CATHEDRAL OF THE HOLY TRINITY
AND THE CHURCH OF THE CATHEDRAL OF THE HOLY SPIRIT
AND THE CHURCH OF THE CATHEDRAL OF THE HOLY BAPTIST



Measured & Drawn by G. L. Taylor & Edw. Cressy Esq. Architects.

CANTERBURY CATHEDRAL CHURCH.
SECTION OF CHURCH, TRINITY CHAPEL, BECKET'S CROWN, &c.

London. Published June 1852, by Longman & Co. Printers in the Strand.
Engraved by J. Le Keux.



Engraved by G. Catmough.

CANTERBURY CATHEDRAL CHURCH,
CRYPT UNDER TRINITY CHAPEL, LOOKING EAST.

TO THE REV. CHRISTOPHER RAWLINS, as a testimony of Friendship by the
AUTHOR.

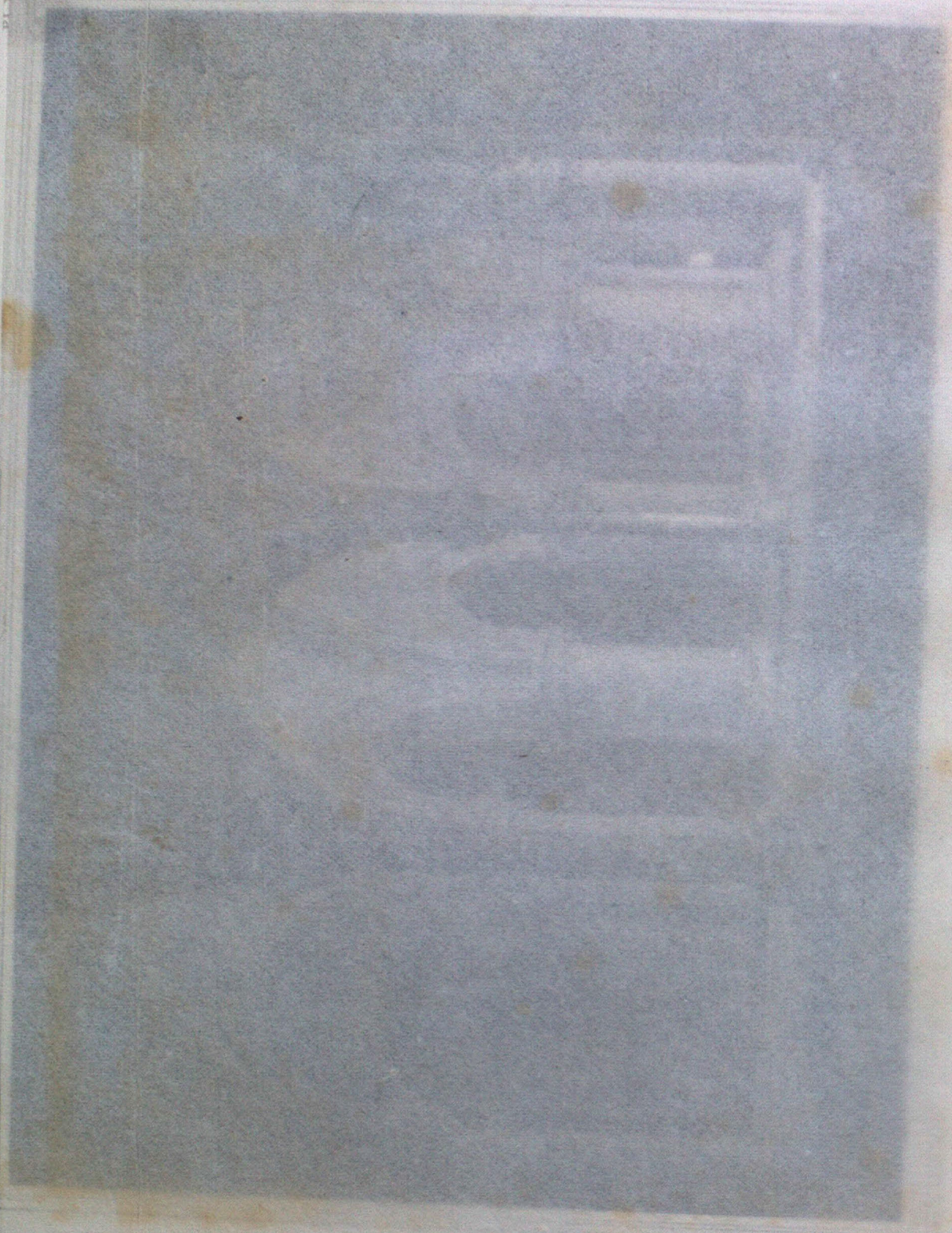
London, Published by Longman & Co. Paternoster Row, Dec. 7, 1822.
Printed by Hayward.

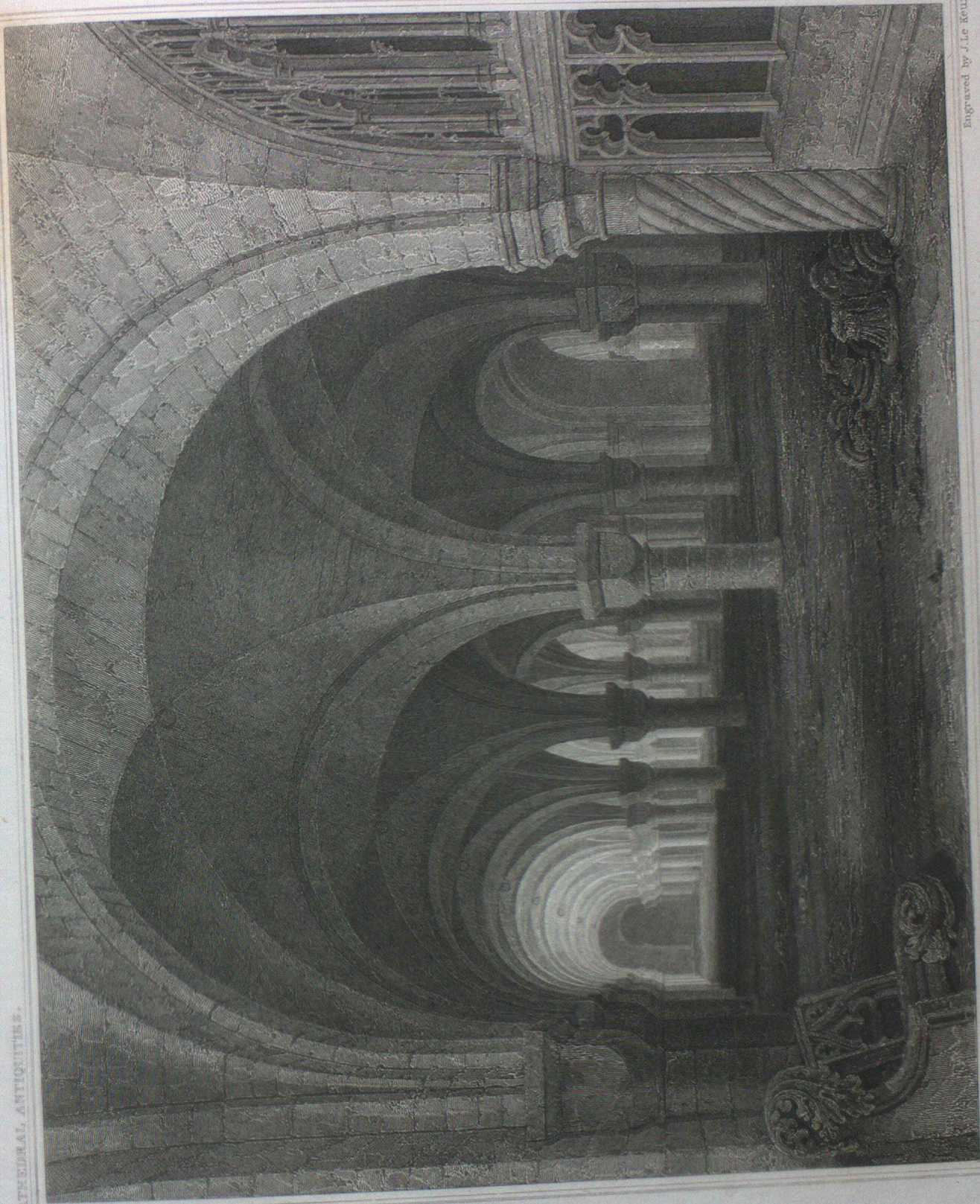
Engraved by J. Le Keux.



Printed by J. G. & Co. at the Press of the Admiralty, Whitehall.

London, Published July 1888 by Longman & Co. Paternoster Row.
Printed by H. Wood.





Engraved by J. Le Roux.

CANTERBURY CATHEDRAL CHURCH.

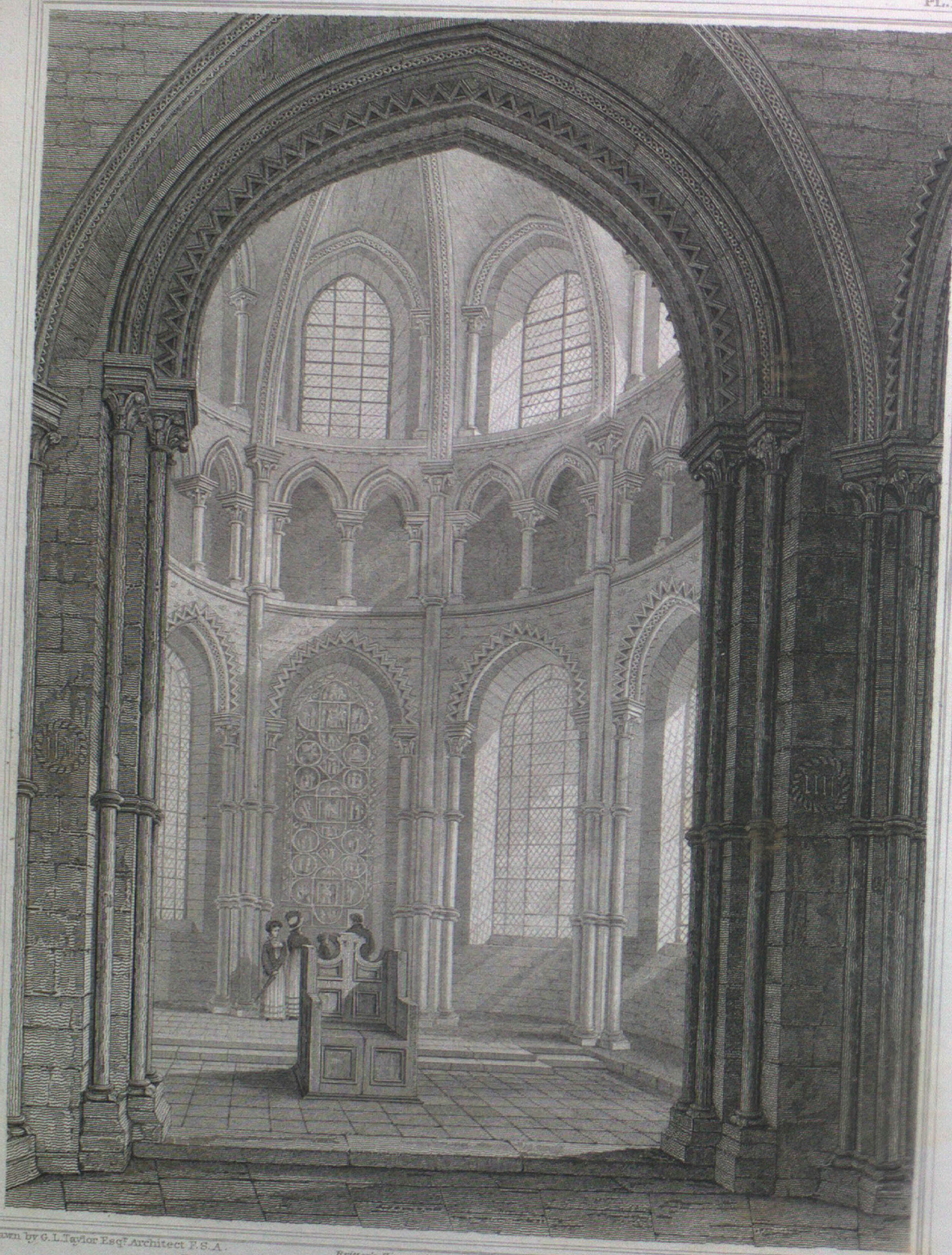
CRYPT, LOOKING N.W.

TO THE REV. HENRY VINCENT BAYLEY, SUB DEAN OF LINCOLN &c. &c. &c. AN ADMIRER & PATRON OF ANTIQUARIAN PUBLICATIONS.

This Plate is inscribed by J. BRITTON.

London, Published July 1. 1832. by Longman & Co. Paternoster Row.
Engraved by Haywood.

Drawn by G. Carterpole.



Drawn by G. L. Taylor Esq. Architect F.S.A.

Britain's History &c. of Canterbury Cathedral.

CANTERBURY CATHEDRAL CHURCH.

Engraved by W. Deeble.

HECKET'S CROWN.

TO THE HONORABLE & REV^d HUGH PERCY M.A. & PREBENDARY OF CANTERBURY &c.
This Plate is inscribed by the AUTHOR.

London, Published July 2, 1821, by Longman & C. Paternoster Row.
Printed by Hayward.



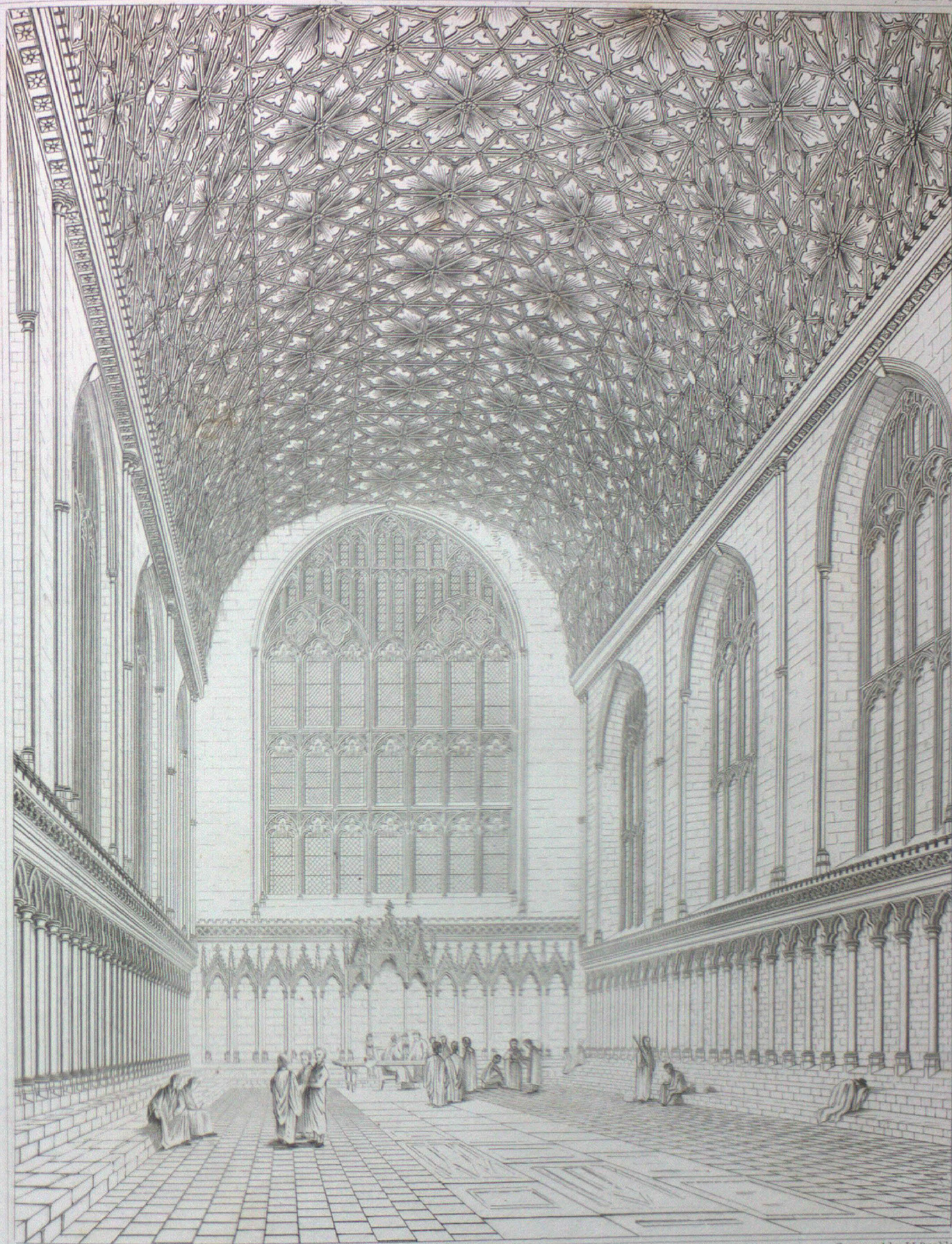
CANTERBURY CATHEDRAL CHURCH.

CHAPTER HOUSE, LOOKING EAST.

By JOHN NEWMAN ESQ. del. sculp. This Plate is inserted from a drawing by J. G. G. G.

London: Printed and Sold by Longman & Co. 1840.





Drawn by G. Cattermole

Engraved by W. Deeble.

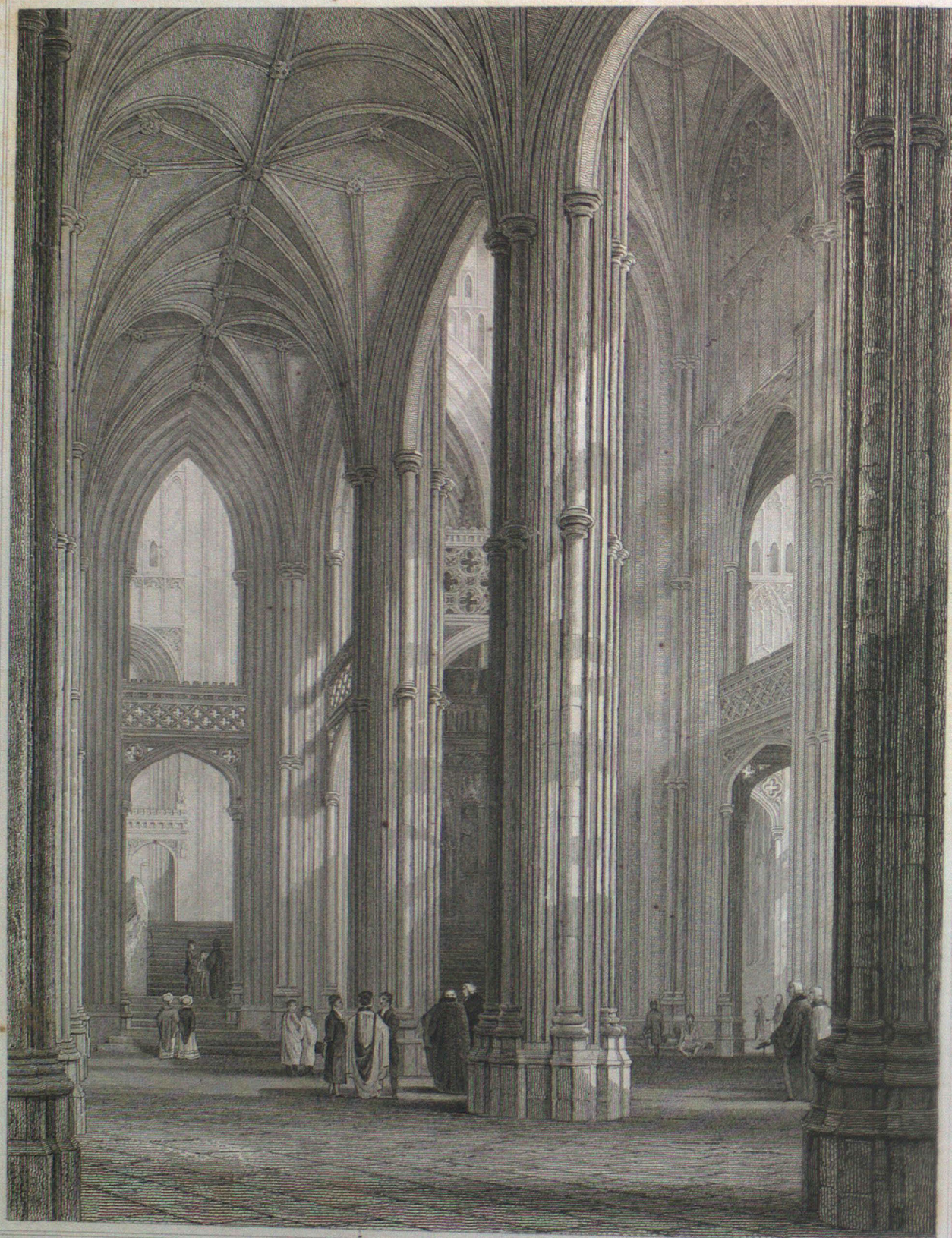
CANTERBURY CATHEDRAL CHURCH.

CHAPTER HOUSE: LOOKING EAST.

TO JOHN NEWMAN ESQ. ARCHITECT. This Plate is inscribed from motives of esteem by the AUTHOR.

London, Published July 1, 1850, by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.



Drawn by G. Cattemole.

Engraved by H. Winkles.

CANTERBURY CATHEDRAL CHURCH.
 VIEW FROM N. AISLE OF NAVE LOOKING S.E.
 TO MAJOR RHODE ESQ. AN ADMIRER & PATRON OF ANTIQUARIAN WORKS.
 This Plate is inscribed by the AUTHOR.

London, Published Nov. 1832, by Longman & Co. Paternoster Row.

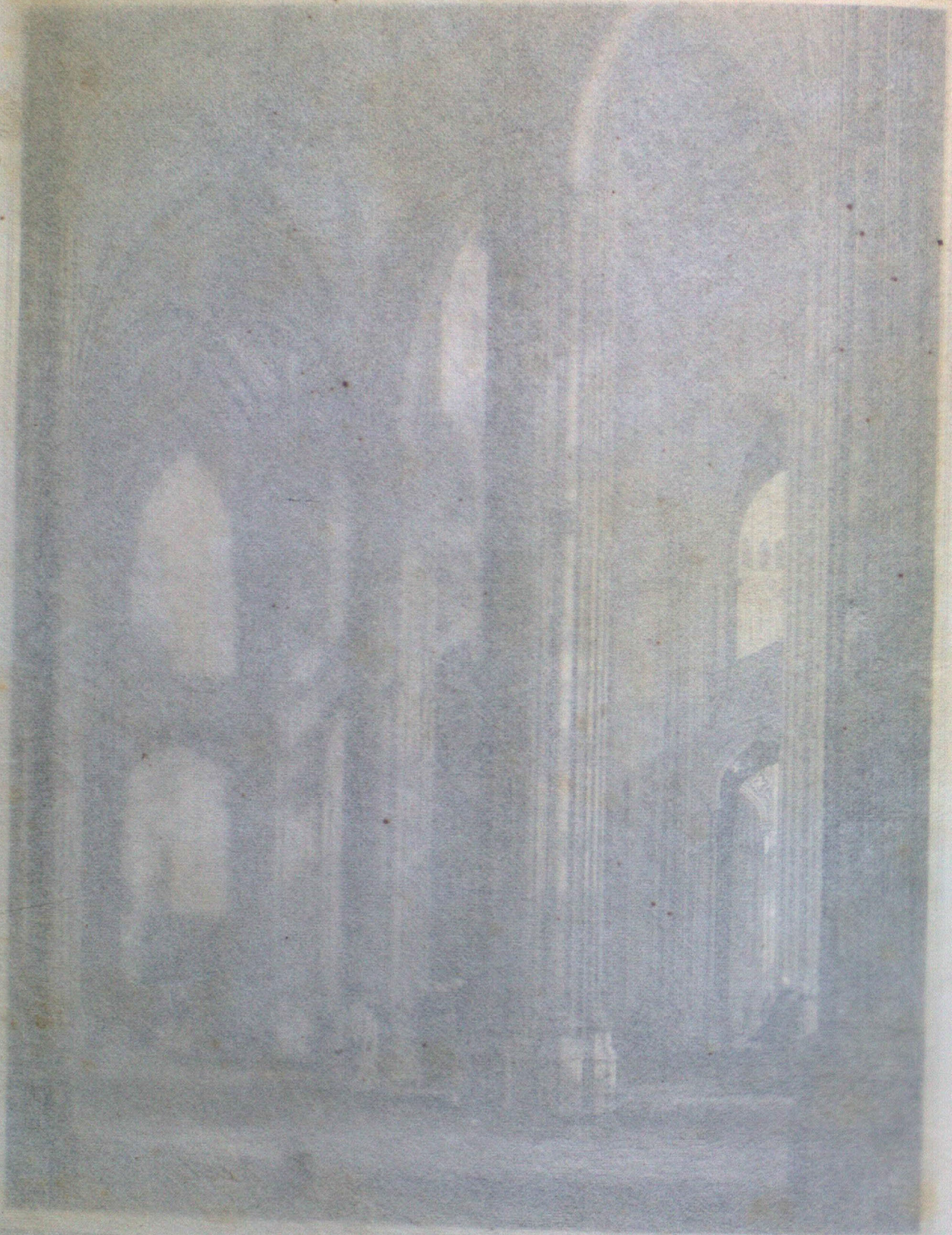
Printed by Cox & Co.



Engraved by H. Wickes.

CANTERBURY CATHEDRAL.
VIEW OF N. AISLE BY CHOIR WITH MOST OF CATHEDRAL
TO GEORGE BOX AND A STATION TO EDWARD OF CANTERBURY.
This Plate is inserted by the Editor.

London: Published by Longman & Co. 1847.
Printed by G. & C. 1847.



WESTMINSTER CATHEDRAL CHURCH.

Engraved by H. Wilson.



Drawn by G. Cattermole.

Engraved by W. Winkles.

CANTERBURY CATHEDRAL CHURCH.
 VIEW OF N. AISLE OF CHOIR WITH MONTS OF CHICHELE &c.
 TO GEORGE BOX ESQ. A PATRON & ADMIRER OF ANTIQUARIAN PUBLICATIONS &c.
 This Plate is inscribed by the AUTHOR.

London, Published Decr 1, 1822, by Longman & Co. Paternoster Row.
 Printed by Cox & Co.



Drawn by G. Catmole.

Scale of 10 feet.

British History &c of Canterbury Cathedral.

CANTERBURY CATHEDRAL CHURCH.

TOMB & EFFIGY, FOR ARCHBISHOP PECKHAM.

London. Published May 1. 1821. by Longman & Co. Paternoster Row.

Printed by Cox & Barnett.

Etched by R. Sands



Drawn by J. G. Carter

CANTERBURY CATHEDRAL

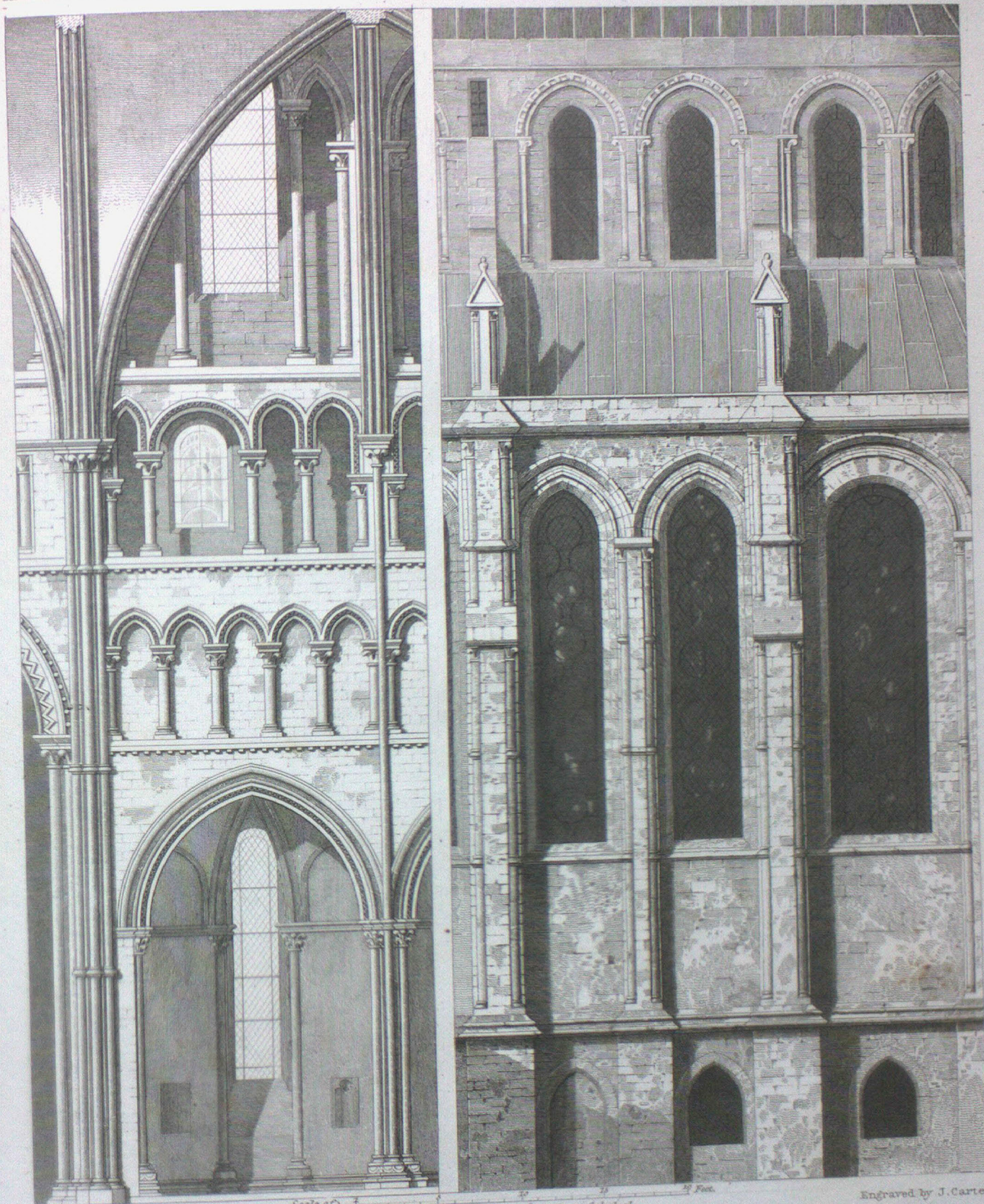
A PART OF THE CATHEDRAL OF CHRIST THE KING

THE CATHEDRAL OF CHRIST THE KING



CANTERBURY CATHEDRAL
TOMB OF HENRY VIII

London: Published by J. Smith, 1840.



Drawn by G. Cattermole.

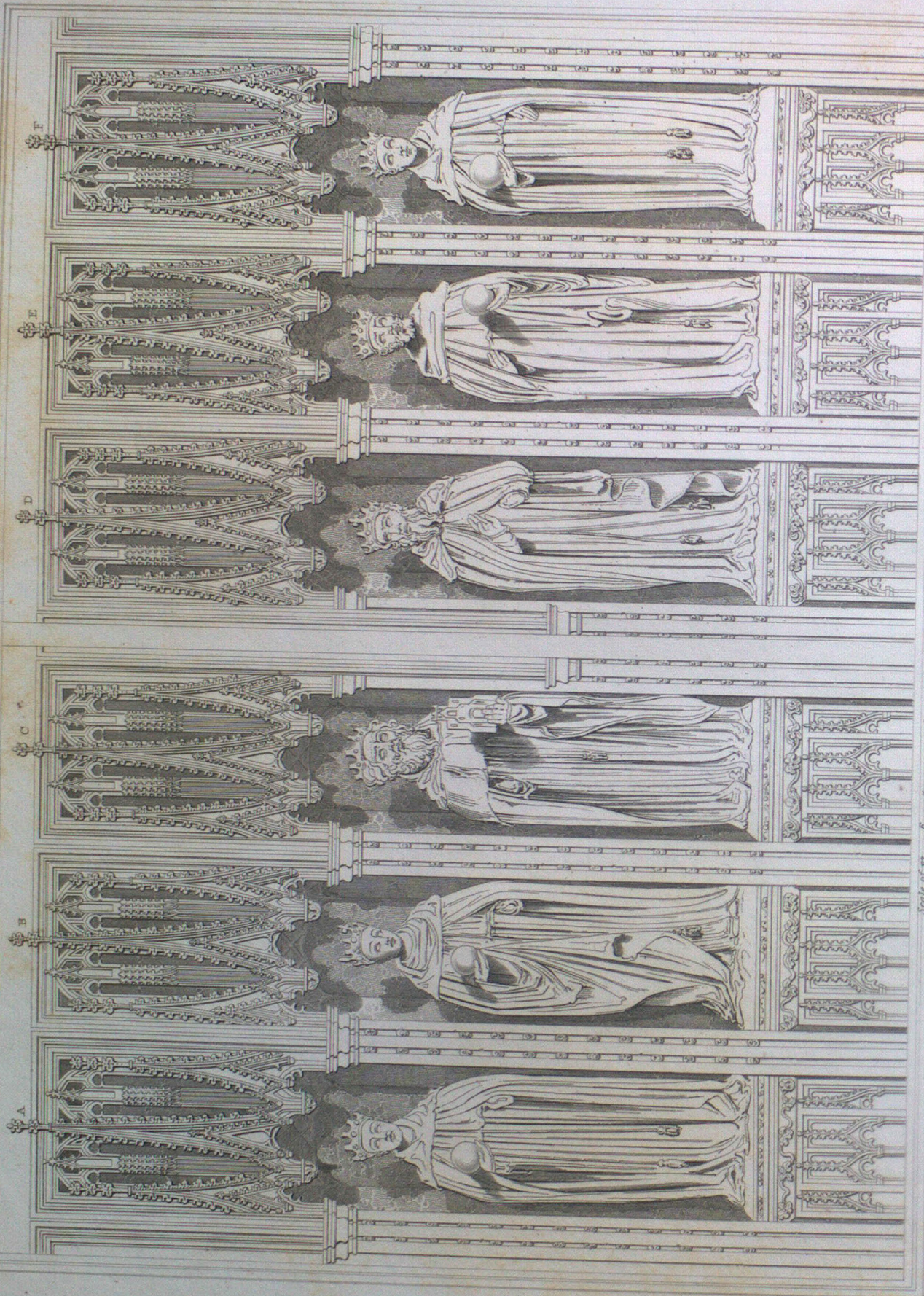
Scale of Feet.
 Britton's History &c. of Canterbury Cathedral.

Engraved by J. Carter.

CANTERBURY CATHEDRAL CHURCH.

A.—PART OF SMALL S. TRANSEPT; B.—S. SIDE OF TRINITY CHAPEL.

London Published Decr. 1 1831 by Longman & Co. Paternoster Row.
 Printed by Cox & Barnard.



Drawn by G. Cattermole.

Scale of Feet 1 2 3 4 5 6 7 8 9 10 11 12

British Library Ac. of Canterbury Cathedral.

CANTERBURY CATHEDRAL CHURCH.

EFFIGIES OF ENGLISH MONARCHS, IN THE ORGAN SCREEN.

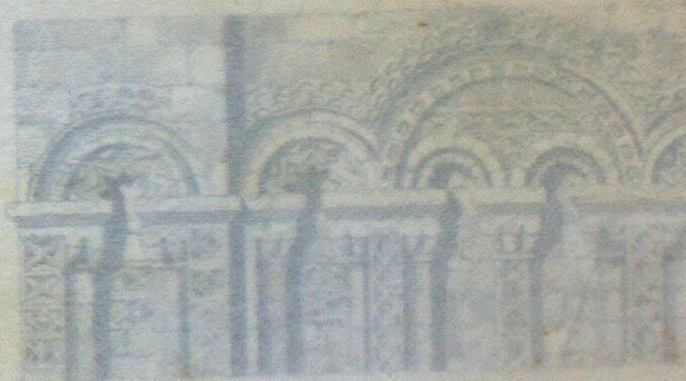
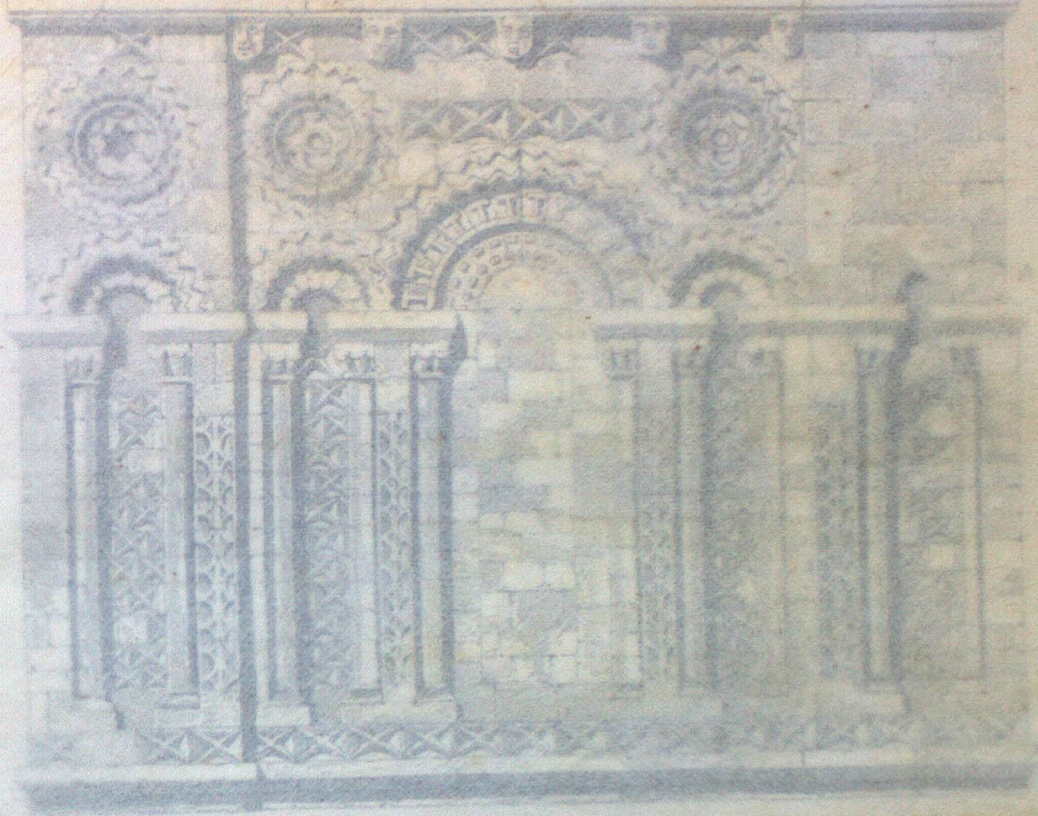
TO THE REV. GERRARD ANDREWS, D.D. F.S.A. DEAN OF CANTERBURY, &c.

This Plate is respectfully inscribed by J. BRITTON.

London, Published May 1. 1821. by Longman & Co. Paternoster Row.

Printed by Haywood.

Etched by J. Le Keux.



Drawn by G. Catmough.

CANTERBURY CATHEDRAL CHURCH.
PARTS OF ST ANSELM'S TOWER, &c.

Engraved by R. Sands.

London, Published May 1. 1821. by Longman & Co. Paternoster Row.
Printed by Cox & Barnett.

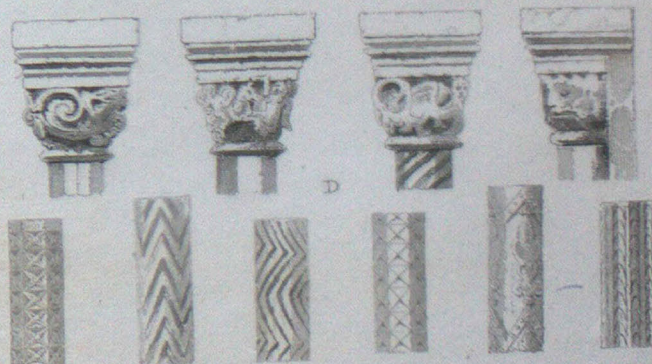
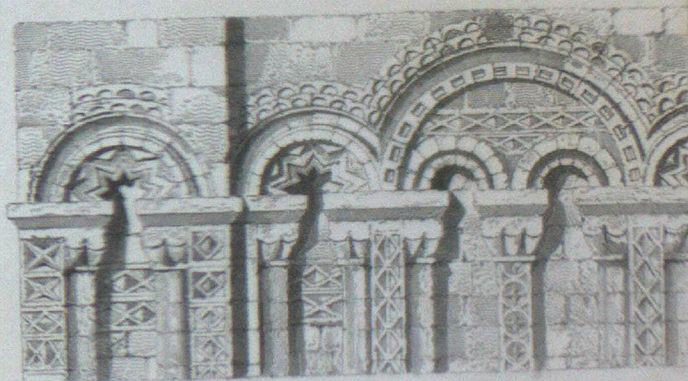
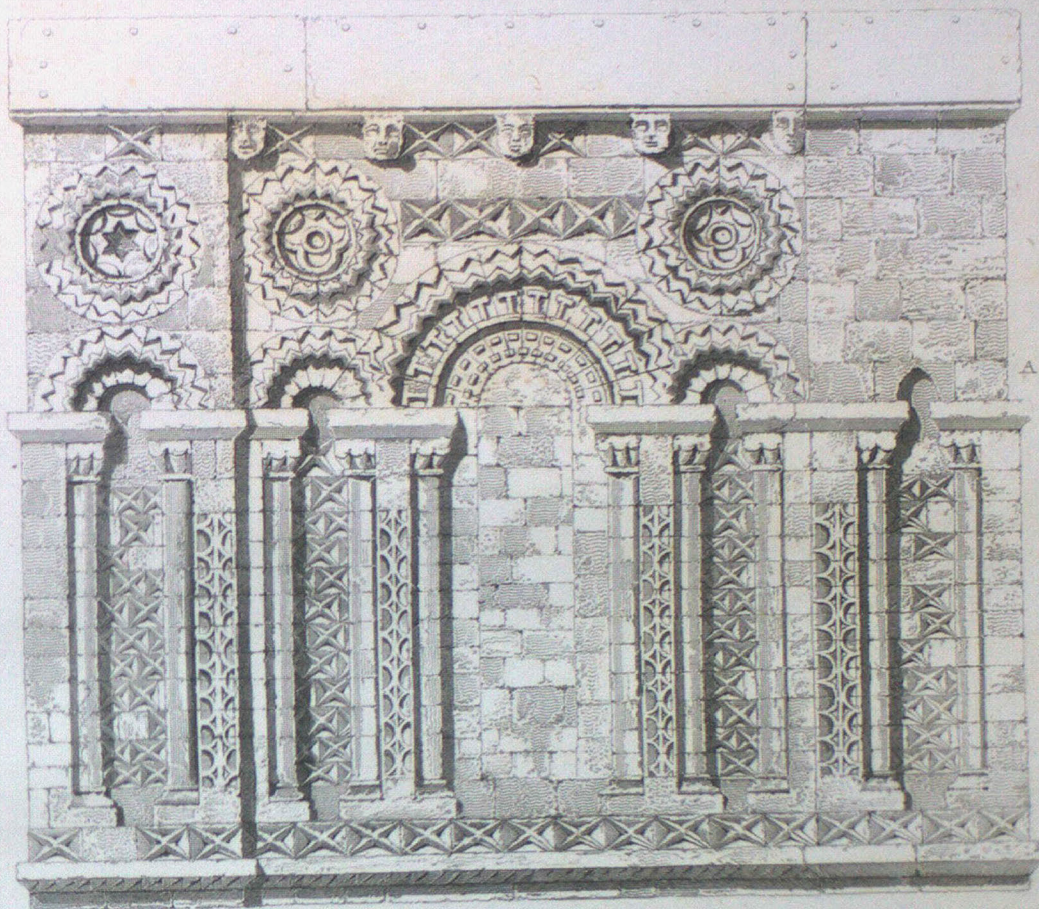


CATHEDRAL ANTIQUITIES. CATHEDRAL ANTIQUITIES.

REPRINTS OF ANCIENT MANUSCRIPTS IN THE LIBRARY OF THE
 THE NEW-YORK HISTORICAL SOCIETY, AND A COLLECTION OF
 THIS KIND IN THE LIBRARY OF THE NEW-YORK HISTORICAL SOCIETY.

This kind of manuscript is

London: Published by Messrs. J. & J. Hatchard, 1825.

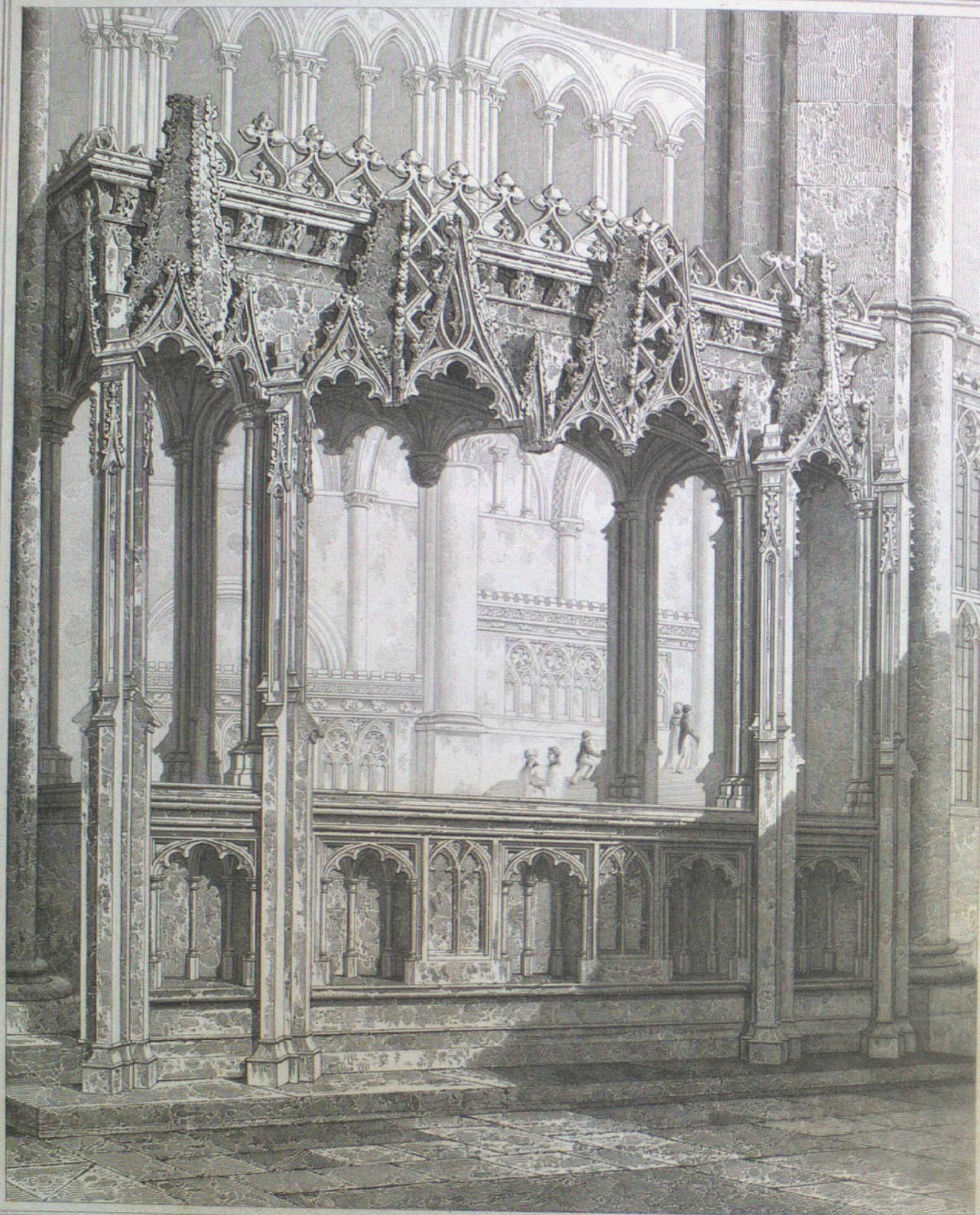


Drawn by G. Cattermole.

Engraved by R. Sands.

Britton's History &c. of Canterbury Cathedral
CANTERBURY CATHEDRAL CHURCH.
 PARTS OF ST ANSELM'S TOWER, &c.

London, Published May 2. 1821, by Longman & Co. Paternoster Row.
 Printed by Cox & Barnard.



Drawn by G. Cattermole.

Britain's History &c of Canterbury Cathedral.

Etch'd by J. Le Keux.

CANTERBURY CATHEDRAL CHURCH.
MONUMENT TO ARCHBISHOP SUDBURY.

*London, Published Decr. 2. 1821. by Longman & Co. Paternoster Row.
Printed by Cox & Barnett.*



Portrait of Maria

Portrait of Maria

Portrait of Maria

Portrait of Maria

Portrait of Maria

Portrait of Maria



THE CATHEDRAL OF SEVILLE
SEVILLE, SPAIN
LONDON, PUBLISHED BY THE
MAGNETIC PHOTOGRAPHIC CO. LTD.



Engraved by Higham.

From the History of the Cathedral.

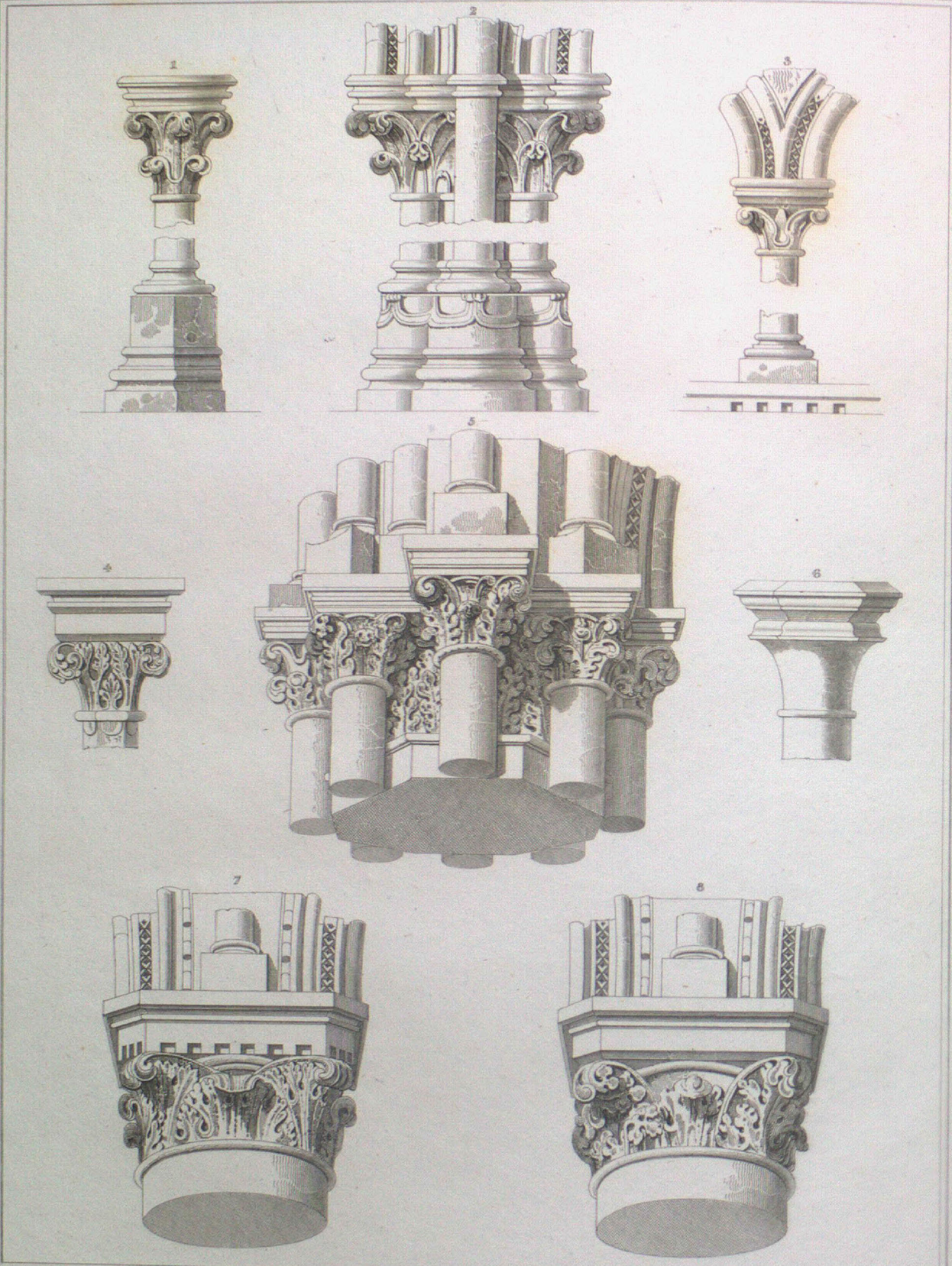
CANTERBURY CATHEDRAL, CHURCH.

EFFIGIES OF ARCHBISHOPS CHICHELEY 1187-1213 & WARHAM 1213-1250.

London, Published July 1, 1851, by Longman & Co. Paternoster Row.

Printed by Cox & Barnet.

Drawn by G. Catmoud.



Drawn by G. Cattermole.

British History, &c. of Canterbury Cathedral.

Engraved by J. Le Keux.

CANTERBURY CATHEDRAL CHURCH.

CAPITALS.

1. 2. 3. S.E. TRANSEPT: 4. 5. 7 & 8. CHOIR: & 6. NAVE.

London, Published July 1, 1821, by Longman, & Co. Paternoster Row.

Printed by H. Wood.



Des. by A. N. Pugin

Engr. by J. H. Stanger

Engr. by J. H. Stanger

CANTERBURY CATHEDRAL CHURCH.

A PART OF SCREEN TO CHORUS CHANCEL.
LANCETS IN CHAPTER HOUSE.

London: Printed and Sold by J. H. Stanger, 15, Abchurch Lane.

1841.

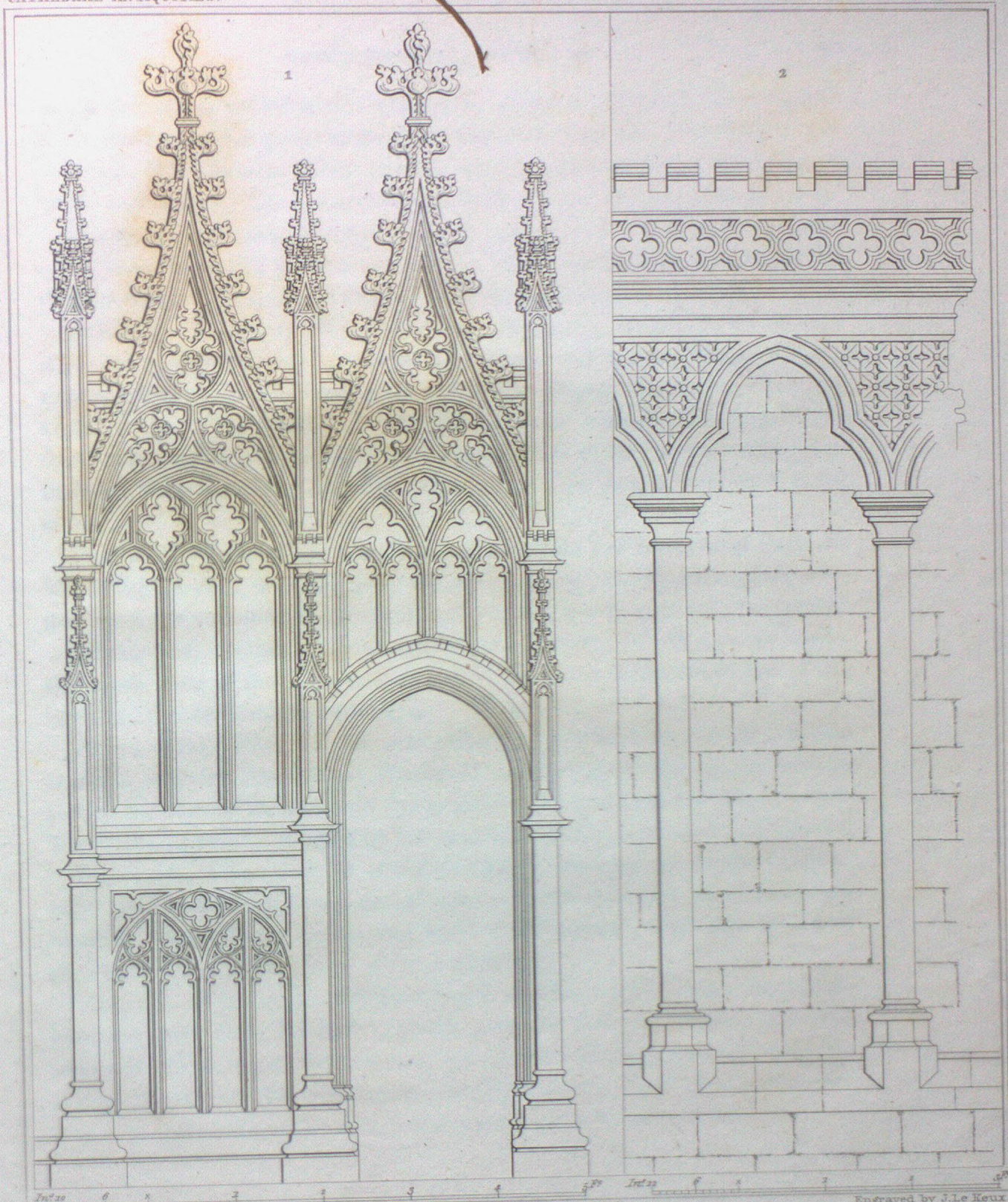


CANTERBURY CATHEDRAL CHURCH.

CAPITALS.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

London: Published by J. G. & J. W. Smith, 15, Abchurch Lane, 1854.



Drawn by O. Cattermole.

British History &c of Canterbury Cathedral.

Engraved by J. Le Keux.

CANTERBURY CATHEDRAL CHURCH.

1. PART OF SCREEN TO DEANS CHAPEL.
2. ARCADE IN CHAPTER HOUSE.

London. Published July 1. 1851. by Longman & Co. Paternoster Row.
Printed by Cox & Barnett.

neath the rough vaulting, and apparently without impost or archivolt:—
7. the lady chapel:—8. monument for Lady Mohun:—9. altar tomb.

PLATE III. *Section of the nave and ailes at the west end, with elevations of the two towers.* The principal measurements are engraved on the plate.

PLATE IV. *Section of south transept and half of tower, with elevation of the west side of the north transept; half of the tower, and west end of the chapter-house.* This plate has been fully described, p. 46 and 50.

PLATE V. *Section of the north wing of the eastern transept, with the roof above, and crypt beneath; elevation of the east end of the Trinity Chapel, with the steps to, and behind the altar; the latter being removed to show the architecture.* One of the columns of the choir with the vaulting of the south aile; and an elevation of the western face of the south wing of the transept, with the tower, called St. Anselm's. This wing is built with small stones.

PLATE VI. *View of the two western towers* from the south-west angle, in which the porches, with the great western window; the singular gable window, and the varied styles and character of the two towers are delineated.

PLATE VII. *A view of the central tower* from the south-west angle, the south wing of the west transept, three divisions of the south aile of the nave, part of St. Anselm's tower, &c.

PLATE VIII. *View in the martyrdom, or north wing of the western transept,* showing Archbishop Warham's monument on the left, the screen before the Deans' Chapel, and the groined ceiling of that beautiful chapel. The skill and taste displayed by the engraver of this plate merit my thanks.

PLATE IX. *View from St. Anselm's Chapel,* showing one of the semicircular arches with its many mouldings, and the character of the capitals beneath; also the fine screen and tomb of Mephram. Over the screen is seen part of the architecture of the presbytery.

PLATE X. *View of the Trinity Chapel,* looking east, showing the double columns with their foliated capitals, and the pointed arches; also the series of arches, clustered columns, &c. of the triforium, and the windows of the clerestory. The ribbing, and mode of forming and constructing the roof over the semicircular end, deserve notice and investigation.

PLATE XI. *Section of the Trinity Chapel*, with the crypt; also of Becket's crown and its corresponding crypt. The subjects of this plate have been described p. 54, 60, excepting the letters of reference:—a. section of the small column in the centre of the crypt, with a profile of its capital a. and base d.:—b. larger column, with profile of the capital:—c. profile of base of ditto:—e. small column in the middle part of the crypt, with its arch mouldings and great pier beyond:—f. screen and entrance doorway to the Virgin Chapel:—g. upper part, or parapet, of Becket's crown:—h. north end of eastern transept, with timber work of roof:—i. a vaulted room between the floor of the west end of the Trinity Chapel and the circular aisle of the large crypt. Two compartments of the screen on the north side of the altar, between that and the aisle, are shown.

PLATE XII. *View of the crypt under the Trinity Chapel*, looking north east. Here we see the large doubled column, with pointed and semicircular arches, the forms and disposition of the ribs and groins, &c.

PLATE XIII. *View of the crypt*, looking north west. On the right hand is shown part of the screen that inclosed the Virgin Chapel; also a column with spiral mouldings, and an octangular capital, from which springs a plain groined vaulting. The number of columns, in succession from this point of view, present a very picturesque and intricate appearance. From the rings at the intersection of the groins, it is presumed that the whole crypt was illuminated by suspended lamps on particular occasions.

PLATE XIV. *View looking into Becket's crown*. The ribs and arch mouldings of this building and of the Trinity Chapel are abundantly charged with the zigzag and other ornaments: the columns are tall and slender, with one or two bands to each, and the capitals are sculptured into foliated scrolls, &c. Directly facing the entrance arch, the window is filled with painted glass. In the middle is the antient archiepiscopal chair.

PLATE XV. *View of the chapter-house*, looking east. This view shows the series of columns and arcades which extend round the lower part of the room, with a perforated frieze above; three blank windows; over this an arched roof carved into numerous panels, and the great eastern window, with the fine canopied stall beneath.

PLATE XVI. *View from the north aisle of the nave looking south east.*

PLATE XVII. *View from the north aisle of the choir, looking south west, and representing one of the doorways to the choir, Chicheley's monument beyond,—the steps to the Trinity Chapel, &c.*

PLATE XVIII. *An elevation of Archbishop Peckham's monument, is a pleasing and highly enriched design. The buttresses at the ends, with panels, sculptured pediments, figures, and embattled turrets;—the series of niches, pinnacles, pediments, and statues, on the face of the tomb;—and the highly decorated pediment, with boss in the tympanum, all combine to make this an interesting monument. Its wooden effigy is unusual.*

PLATE XIX. A. *Elevation of one compartment of the east side of the south wing of the eastern transept, displaying the arch and semicircular recess, with window and piscina, &c.; an arcade above, a triforium over, with semicircular and pointed arches, and a gallery with window in the clerestory. B. Elevation of two buttresses, with windows, &c. on the exterior south side of the Trinity Chapel.*

PLATE XX. *Doorway to the organ screen; already described p. 51; as has also PLATE XXI. at p. 51, and PLATE XXII. at p. 46, 47, &c.*

PLATE XXIII. *Perspective view of Archbishop Sudbury's monument, which is much mutilated, and deprived of a statue and its other figures. Part of the triforium of the presbytery is shown over the monument, and the steps seen behind the altar, between the tomb and its canopy.*

PLATE XXIV. *Effigies of Archbishop Chichele, 1;—and Warham, 2, 3.*

PLATE XXV. *Capitals and bases already noticed, p. 54.*

PLATE XXVI. 1. *Doorway and part of a screen between the Deans' Chapel and the Martyrdom. See Plate VIII:—and 2. one compartment of the arcade round the lower part of the chapter-house.*

List of Books, Essays, and Prints, THAT HAVE BEEN PUBLISHED RELATING TO CANTERBURY CATHEDRAL;

ALSO,

A LIST OF ENGRAVED PORTRAITS OF ITS ARCHBISHOPS.

THIS LIST IS SUBJOINED TO GRATIFY THE BIOGRAPHER, THE CRITICAL ANTIQUARY, AND THE ILLUSTRATOR; AS WELL AS TO SHOW, AT ONE VIEW, THE SOURCES WHENCE THE CONTENTS OF THE PRECEDING PAGES HAVE BEEN DERIVED, AND THE FULL TITLES OF THE WORKS REFERRED TO IN THE NOTES.

NUMEROUS documents relating to Canterbury Cathedral are preserved in the Cottonian library. Amongst the MSS. in the Cathedral library are eighteen volumes of old Registers relating to the Cathedral; consisting of Charters, Records, &c. a list of which will be found in Tanner's "*Notitia Monastica*." Kent. XII.

In William of Malmsbury "*De Gestis Regum Anglorum*," lib. i. inter Savillii, "*Rerum Anglicarum Scriptores post Bedam præcipui, ex vetustissimis codicibus manuscriptis nunc primum in lucem editi*," Franc. M.DCI. f. 10, is an account of Augustine's arrival in Kent, &c.; and in "*De Gestis Pontificum Anglorum*," of the same writer, p. 195, is an account of the foundation of the Archbishopric, with its history, &c. under the successive Archbishops to the death of Radulph, anno 1122. In "*Henrici Archidiaconi Huntindoniensis Historiarum*," lib. iii. p. 320, in the same work of Sir H. Saville, is an account of Augustine's Mission and Settlement, the Epistles of Pope Gregory to him, &c. with the Lives of several of Augustine's successors. In Roger Hoveden "*Annalium Pars prior et posterior*," p. 401, &c. will be found notices of the cathedral and the archbishops.

Gervase, a Monk of Christ Church, wrote an Account of the Burning and Reparation of the Church in 1174,—Lives of the Archbishops from Austin to Herbert, &c. which were published in Twysden "*Historiæ Anglicanæ Scriptores Antiqui Decem*," Lond. 1652, fol. Frequent references are given to this work by Somner and Battely. In the above volume is also published, "*Chronica de Rebus gestis Abbatium Cantuariensium*," to the year 1375; by Guilielmus Thorn, Cantuariensis.

"A Perambulation of Kent: containing the Description, Hystorie, and Customes of that Shyre. Written in the yeere 1570, by William Lambarde, of Lincolnes Inne, Gent. first published in the Yeare 1576; and now increased and altered after the Author's owne last Copie." Lond. 1596, sm. 4to. bl. letter—2d ed. 1656, octodecimo, contains several notices concerning the see and cathedral of Canterbury.

In 1644 was published "*Cathedrall News from Canterbury*," by Richard Culmer, preacher of God's word at Canterbury, commonly called Blue Dick. This contains an account of the havoc made in the Cathedral by the reformers, or Iconoclasts, &c.

"*The Antiquities of Canterbury; or, a Survey of that ancient City, with the Suburbs and the Cathedrall, &c. sought out, and published by the Industry and good Will of William Somner*," was published in 1640, in 4to. with a plate of the Font. A new edition of this work, by Nicholas Battely, Vicar of Beaksborn, was afterwards produced with the title "*Antiquities of Canterbury, in two Parts*." With several plates. Lond. 1703, fol. The first part was a reprint of Somner's work. The second, written by Battely, was intitled, "*Cantuaria Sacra; or, the Antiquities of the Cathedral and Metropolitall Church*," &c. twenty plates.

In Weever's "*Funeral Monuments*," Lond. 1631, fol. 2d. edit. 1767, 4to. is an account of the foundation of the church, and notices of several persons interred in it.

"*The Pope's Warehouse; or, the Merchandise of the Whore of Rome*," 8vo. published by Titus Oates, in 1676, contains a catalogue of the "*Reliques formerly in the Cathedral of Canterbury*," from a MS. book called "*Memoriale Multorum Henrici Prioris*."

In Dugdale's "*Monasticon Anglicanum*," is an account of Christ Church, appended to which are numerous charters, registers, lists, &c. from which the History is drawn up: the most important of

these are, "The names of the manors belonging to the Priory of Christ Church," &c. "The temporalities of the Archbishop and Prior of Canterbury," &c. "The spiritualities and temporalities of the Archbishop of Canterbury," &c. from a valuation made in the time of Richard II. "Donationes Maneriorum," &c. "Privilegia Ecclesiæ Christi Cantuariæ concessa ab Æthelredo rege, A. D. 1006." "Transcriptum libri qui dicitur Dom. Dei Regis de Maneriis Prioratus." "Carta Regis Willielmi de Sak et Sokne." "Carta Regis Henrici de Geld and Danegeld." "Incorporatio Ecclesiæ Cathedralis et Metropolitice." "Nomina Ecclesiarum, quas prius Abbatiis reddidit Will. rex Anglorum." "Confirmacio de usu Mitræ et aliis insigniis Priori concessis." "Intronizatio Willielmi Warham," "Valor Ecclesiasticus," temp. Hen. VIII. &c. &c.

The "True Copies of some Letters occasioned by the Demand for Dilapidations in the Archiepiscopal See of Canterbury," by Archdeacon Tenison, Part. I. 1716, 4to. This produced a "Letter," to the author, "detecting several Misrepresentations in his Pamphlets," signed Henry Farrant, 1717, 4to.; and was quickly followed by the "Survey and Demand for Dilapidations in the Archiepiscopal See of Canterbury, justified against the Cavils and Misrepresentations contained in some Letters lately published by Mr. Archdeacon Tenison," signed John James, 1717, 4to.

The Third Part of a "History of Kent, by John Harris, D.D." Lond. 1719, fol. contains the "Ecclesiastical History" of the County.

In 1726 the Rev. J. Dart published the "History and Antiquities of the Cathedral Church of Canterbury, and the once adjoining Monastery," &c. in folio. The historical and descriptive part of this work is chiefly extracted from Somner and Battely; but there are also many deeds and extracts from the MSS. preserved in the Cottonian library. It is embellished with sixty-one plates of views, monuments, &c. engraved by J. Cole.

"An Accurate Description and History of the Metropolitan and Cathedral Churches of Canterbury and York," 1756, fol. The plates belonging to Dart's book were purchased by Mr. Hildyard, of York, who reprinted and published them in this volume.

"An Historical Description of the Cathedral and Metropolitcal Church of Christ, Canterbury," containing "an Account of its Antiquities, and of its Accidents and Improvements since its first Establishment." 8vo. 1772.

An Account of the Cathedral is published in "A Walk in and about the City of Canterbury, with many Observations not to be found in any Description hitherto published," by Wm. Gostling*, M.A. 1774, with 2 plates, sm. 8vo. In 1777 a second edition was published, with twenty-four prints.

"A new Topographical, Historical, and Commercial Survey, &c. of the County of Kent," by Charles Seymour, 1776, includes a minute account of the ancient and present ecclesiastical state of Kent.

"The History and Antiquities of the three Archiepiscopal Hospitals, and other Charitable Foundations at and near Canterbury," by Mr. Duncombe and the late Mr. Battely, Lond. 1785, contains a Letter from Mr. Essex on Canterbury Cathedral. See Nichols's Bib. Top. Brit. No. XXX.

Hasted's "History and Topographical Survey of the County of Kent," in 4 vols. fol. Cant. 1778, contains an account of the antient and present ecclesiastical state of the county, &c. In vol. iv. is a south prospect of the Cathedral, the same plate as is given in Duncombe's Description of the Cathedral:—Ichnography of the Church, as built by Lanfranc, and of the Crypt as at the dissolution of the Priory in 1540:—An Engraving after Eadwin's drawing of the Cathedral and Priory:—Plan of the Cathedral, Cloisters, and other Buildings, as in 1787:—Christ Church Gate:—Stone Coffin found in the Cathedral.

In 1797 the same author published a work in 12 volumes, 8vo. under the same title. In vol. xii. is a View of the Cathedral, from an original drawing by J. Johnson, 1654:—Canterbury Cathedral, J. G. Wood, del. J. Newton, sculp:—Coffin of Archbishop Islip:—An ancient drawing of the City and Church:—Dean Wotton's Monument, R. Pollard, sc. New titles, with the words second edition, were printed in 1801.

The same author published the "History of the Ancient and Metropolitcal City of Canterbury, Civil and Ecclesiastical; of the Cathedral and Priory of Christ Church, and of the Archbishops," &c. Cant. 1799, fol. In the preface to this work is a short review of such works as have

* Gostling lived upwards of 50 years within the precincts of the Cathedral; and it is a curious fact, that he was unable to leave his room through age and infirmity during the whole time he was employed on this work.

been published concerning the Cathedral; and in the list of documents from which the author derived information, are the MS. collections of the late Rev. Mr. Lewis, of Margate, now in the Lambeth library, and a MS. folio, of Captain Monins, who was treasurer of the revenues of the Cathedral, from 1648 to the Restoration. The work contains an account of the Ecclesiastical Jurisdiction, Archbishop's Palace, Precincts of Christ Church, History of the Cathedral and of the Priory, Account of Monuments and Burials, ancient and present state of Christ Church, origin of the Archdeaconry, and foundation of the Deanery, lists and biographical accounts of the Archbishops, Archdeacons, Deans, Priors, and Canons, &c. The work is also embellished with several prints.

"*An Historical Description of the Metropolitane Church of Christ, Canterbury*; containing an Account of its Antiquities," &c. This was compiled by the late Mr. John Burnby, an attorney of Cambridge, although from an Elegy by the Rev. John Duncombe being inserted, it is generally attributed to the latter. A second edition was printed in 1783, with a preface containing Remarks on Gothic Architecture, and a print of a south prospect of the cathedral.

"*Twelve Perspective Views of the exterior and interior Parts of the Metropolitane Church of Canterbury*; with two Ichnographic Plates and an Historical Account. By Charles Wild, 1807," large 4to. The letter-press is attributed to the Rev. James Dallaway.

"*Vestiges of Antiquity, or a Series of Etchings and Engravings of the ancient Monastery of St. Augustine, with the Cathedral*," &c. illustrated by a corresponding account, by T. Hastings, Esq. 1813, contains Bell Harry Tower, from the cloisters: T. Hastings, del. W. Woolnoth, sc.—Christ Church Gateway, &c.

"*A Graphical Illustration of the Metropolitan Cathedral Church of Canterbury*," &c. By William Woolnoth, Lond. 1816, imp. 4to; accompanied with twenty engravings, representing views and details of the church, monuments, &c.

In "*Archæologia*" are the following subjects relating to Canterbury Cathedral:—Number of Knights' Fees contained in the Archbishoprick, vol. ii. 335—The Use of Marble in the Cathedral, iv. 105—A Description of the Capitals in the Crypt, with a plate, with Observations on ancient Churches, by Mr. Ledwich, viii. 176—179—Observations on the Cathedral, by the Rev. Samuel Denne, x. 37. 49—Of the Erection of St. John's Chapel, x. 37, 38—Remarks on the Undercroft, x. 41. 45—The Mosaic Pavement in Trinity Chapel, x. 155—Evidence of a Lavatory appertaining to the Benedictine Priory of Canterbury Cathedral, and Observations on Fonts, by the Rev. Samuel Denne, xi. 108—153—A Description of the Font, xi. 143—148—A brief Survey of a Part of, as described by Eadmer and Gervase, by the Rev. Samuel Denne, xi. 375. 396—Observations on the Monument, called the Tomb of Theobald; and an Account of two ancient Inscriptions on Lead discovered there, with three plates, by Henry Boys, xv. 291—299—Account of the Building of Canterbury Cathedral, from Geivase of Canterbury, with Observations in an Essay on Gothic Architecture, by George Saunders, Architect, xvii. 17, &c.

ACCOUNTS OF ARCHBISHOPS, &c.

Amongst the 18 volumes of Registers before mentioned one contains "*Nomina Monachorum eccl. Christi Cantuar. ab anno 1207 ad 1486, &c.*" "*Nomina eorundem ab anno 1486 ad 1507, quo die singuli obierunt, per Dom. Thos. Cawston, Monachum.*"

"*Historia Archiepiscoporum Cantuar. ab Augustino ad Gul. de Witlesey*," MS. Cot. Lib. Julius, B. III.

In Wharton's "*Anglia Sacra*," Lond. 1691, fol. part I. are given "*Stephani Birchingtoni Historia de Archiepiscopis Cantuariensibus, a prima sedis fundatione ad an. 1369.*"

"*Willielmi Chartham Historiola de Vita Simonis Sudbury*," &c. "*Excerpta ex Chronico Cantuariensi de Roberti Winchelsey, Archiepiscopi rebus Gestis.*"

"*Dies Obituales Archiepiscoporum Cantuar. ex Obituario Ecclesiæ Cantuariensis.*"

"*Henrici de Estria Catalogus de Successione Archiepiscoporum Cant.*" &c.

"*Successio Archiepiscoporum Cant. ex Annalibus vetustis Roffensibus.*"

"*Radulphi de Diceto Indiculus de Temporibus Archiep. Cant.*"

"*Canonici Lichfeldensis Indiculus de Successione Archiep. Cant.*"

"*Dissertatio de vera Successione Archiep. Cant.*"

"*Dissertatio de duobus Elfricis.*"

"*Historia de Decanis et Prioribus Ecclesiæ Cant.*"

- "*Historia de Institutione Archidiaconatus Cantuariensis.*"
 "Chronicon Canobii S. Crucis Edinburgensis."
 "Nomina Martyrum, Confessorum et Virginum, quorum Corpora in eccl. Metropolitana Cantuar. Sepeliuntur, MS. Cot. Lib. Claudius," B. IX. 2.
 "Obituarium hujus eccl." MS. ib. Nero, C. IX. 1.
 In Willis's "*History of the Mitred Parliamentary Abbies and Conventual Cathedral Churches*," vol. i. p. 235, is an account of the Priors.
 In Le Neve's "*Fasti Ecclesie Angliæ*," p. 1 and p. 525, we have lists of the Archbishops, Deans, Archdeacons, and Prebendaries of this Church.
 In Dugdale's "*Monasticon Anglicanum*," folio, 1819, vol. i. 81, is given a list of the Bishops, with Biographical Notices. In the Appendix is a list of the Priors, and "The names of the Monks of the late Monastery of Chryst Church in Canterbury, with their offices, rewards, and pensions," and "The names of the late religious persons of the house of Christ Church in Canterbury, which were appointed to depart the same house, with the yearly pensions assigned and allotted to every of them the ivth day of April, anno xxxi. Hen. VIII. &c."
 In Leland's *Collectanea*, vol. i. 19, is an extract "ex Vita S. Ælphégi;" 203, names of some of the Archbishops; i. 203, list of ditto; iv. 117, names of the Saints buried in the Church.
 Ex libro Godselinei quem Scripsit de Vita St. Augustini, iv. 8.
 In Dart's "*History of Canterbury*," p. 21, is a copious list of "*Anniversaries of Archbishops, Bishops, and others of distinction, observed in this Church.*"
 "A Catalogue of Bishops, containing the Succession of Archbishops and Bishops of the Provinces of Canterbury and York, from the glorious Revolution of 1688, by John Samuel Browne." London 1812, 8vo.
 "Some Account of the Deans of Canterbury, from the new Foundation of that Church by Henry VIII. to the present Time. To which is added, a Catalogue of the MSS. in the Church Library, by Henry John Todd, M.A." Cant. 1793, 8vo.
 "The Life of Henry Chichele, Archbishop of Canterbury, by O. L. Spencer." Lond. 1783, 8vo.
 "Vita Henrici Chichelei Archiep. Cantuar." Oxon. 1617, 4to.
 In English, added to "Bates's Lives," 1699, 8vo. "Stemmata Chicheleana, or a Genealogical Account of some of the Families from Thomas Chicheley, of Higham Ferrers," &c. Oxford, 1765, 4to. Supplement to ditto. Oxford, 1775, 4to.
 "Life of Archbishop Morton," written by Dr. Budden, Principal of New Inn, Oxford. Lond. 1607, 8vo.
 In Gilpin's "*Life of Latimer, Bishop of Worcester*," Lond. 1755, 8vo. is given a character of Archbishop Warham.
 "The Life of Thomas Cranmer, Archbishop of Canterbury," by W. Gilpin. Lond. 1784, 8vo.
 There is also an account of him in Butler's "*Memoirs of Catholics.*"
 "Life of Archbishop Cranmer; wherein the History of the Church, and Reformation of it during the Primacy of the said Archbishop are greatly Illustrated," by John Strype, M.A. With cuts. In three books, with an Appendix. Lond. 1694, folio;—new edit. Oxford, 1812, 2 vols. 8vo. A Portrait and Memoir of Cranmer in Lodge's "*Portraits of illustrious Persons.*"
Reginaldi Poli Vita. Venetiis, 1563, 4to.
 Life of Reg. Pole. By T. Phillips. 2 vols. 4to. Many parts of this were very objectionable, and some of the strictures on personal character very unjust; whence many authors replied to the same, and Phillips was induced to publish an Appendix with replies to his opponents.
 Matthew Parker, the second Protestant Archbishop of Canterbury, published in 1572, fol. "*De Antiquitate Britannicæ Ecclesiæ, et Privilegiis Ecclesiæ Cantuariensis cum Archiepiscopis ejusdem;*" reprinted at Hanover, 1605, fol.—edit. Sam. Drake, Lond. 1729, fol.
 In 1574 appeared "*The Life of the 70th Archbishop of Canterbury, presently sittinge Englished, and to be added to the 69 lately sett forth in Latin.*" Imprinted 1574.
 "Life and Acts of Matthew Parker, first Archbishop of Canterbury in the reign of Queen Elizabeth, under whose Primacy and Influence the Reformation of Religion was happily effected; with an Appendix." By John Strype, M.A. Lond. 1711, folio.
 "Life and Acts of Archbishop Grindal; with an Appendix. By John Strype, M.A." Lond. 1710, folio.

* Parker's share in this work is doubted.—Watt's *Bibliotheca Britannica*, under PARKER.

"Life of Archbishop Whitgift," by Sir Geo. Paule, 1699, 8vo. Reprinted in Wordsworth's Ecclesiastical Biography, 6 vols. 8vo.

"Life and Acts of Whitgift," by John Strype, M.A. Lond. 1718, folio.

"The Life of Dr. George Abbot*, Lord Archbishop of Canterbury, reprinted with some additions and corrections, from the Biographia Britannica, with his Character, &c. by the Right Honourable Arthur Onslow. Guilford, 1777, 8vo.—Memoir and Portrait of Abbot in Lodge's "Portraits of illustrious Persons."

"Cyprianus Anglicus; or, the Life and Death of Archbishop Laud," by Peter Heylin, D.D. Lond. 1644, 1668, 1671, fol. Dub. 1719, fol.

"Account of the Life and Death of Archbishop Laud, by E. W. who was an Eyewitness of his Doings in his Life, and an Earwitness of his Sayings at his Death." Lond. 1645.—History of his Troubles and Trials, written by himself; to which is prefixed, his Diary. Lond. 1695, fol.

"A Breviate of the Life of William Laud, Abp. of Canterbury; extracted, for the most part, out of his own Diary, &c." By William Prynne. Lond. 1644, folio.—Memoir and Portrait of Laud in Lodge's "Portraits of illustrious Persons."

"A Letter out of Suffolk to a Friend in London, giving some Account of the last Sickness and Death of Archbishop Sancroft," 1694. Republished in the Somers Collection.

"Nineteen familiar Letters of Archbishop Sancroft to Mr. (afterwards Sir Henry) North, of Mildenhall, Bart. &c." 1757, 8vo.

"The Life of William Sancroft, Archbishop of Canterbury, compiled principally from original and scarce documents; with an Appendix. By George D'Oyley, D.D. F.R.S. Lond. 1821, 8vo. 2 vols.

"Life of the Most Reverend Dr. Tillotson, Lord Archbishop of Canterbury, by Thomas Birch, D.D." Lond. 1752, 8vo. Second edit. enlarged, 1753. Also prefixed to Tillotson's Works, 3 vols. folio, 1752.

"Memoirs of the Life and Times of Archbishop Tenison, with his Will." 8vo.

"Review of the Life and Character of Archbishop Secker," 4to.

Life of Secker, by Bishop Porteus, prefixed to his Works, 6 vols. 8vo. 1814.

Accounts of St. Anselm, in Nichols's, Leicestershire, i. p. 22, 357—Of Archbishop Arundel, id. i. p. 249—Of Archbishop Baldwin, id. i. p. 81—89—Of Archbishop Bradwardine, id. i. App. 102—Of Archbishop Chicheley, id. i. p. 331, 607—Of Archbishop Islip, id. i. p. 262, 329; App. 62, 109—Of Archbishop Kilwarby, id. i. p. 295; App. 104—Of Archbishop Courtney, id. i. p. 263.

PRINTS.

In addition to the Prints already noticed are the following: A curious View, or Plan of the Cathedral and Monastery of Christ Church, as they appeared between the years 1136 and 1174, engraved, by Direction of the Society of Antiquaries, from a Drawing by the Monk Eadwyn, in Vetusta Monumenta.—Becket's Shrine, by Vaughan, from a MS. in the Cottonian library.—South View of the Cathedral, by Hollar; ditto, by Ogilby.—South-west View, by James Collins, 1715.—The West front, by B. Green.

In "Etchings from Original Drawings of Antiquities in the County of Kent," by Fred. W. L. Stockdale. Lond. 1810, 1811, 4to. are Plates of "the Cathedral, taken near the ruins of St. Augustine's Abbey, Stockdale, del. from a sketch by G. Shepherd.

A large aquatinta print, showing "a South-west View of the Cathedral," was engraved by F. C. Lewis, from a drawing by J. Buckler. The same view is reduced, etched, and published by J. C. Buckler, in his volume of "Views of the Cathedral Churches of England," &c. 4to. 1822.

A View of the Choir, looking East, drawn and etched by F. Nash, was published in 1805.

Two Prints from ancient drawings, one representing the "Cathedral Church and Monastery at Canterbury," and the other, "the Effigies of Edwin the Monk;" with a Dissertation on the subject, are published in "the Vetusta Monumenta."

The following Prints are in Carter's "Ancient Architecture," published in folio, 1795: "Stairs of Register's Office," plan, elevation, and detail, p. xxix. desc. 25:—"Interior, south side of Cathedral, eastern end, with Undercroft, P. S. and D." p. xxxvii. 82:—"Part of Columns and Architraves," D. p. xxxiii. xxxiv. desc. 29:—"Cathedral Avenue," P. E. and D. p. lii. desc. 41:—"Exterior of Little Cloister," P. E. and D. p. lxxviii. 49:—"Cathedral, exterior Division of South Front, P. E. and D." p. lxxi. 50:—"St. Dunstan's Font, p. xxiv. desc. 13.

* An account of this Archbishop is given in Clutterbuck's History, &c. of Hertfordshire, folio, i. 196.

In the "*Antiquarian and Topographical Cabinet*," is a Print of Christ Church Gate.
In "Monumental Effigies" are the etchings of "Henry the Fourth and his Queen, Joan of Navarre," with side views of ditto, 2 plates:—"Edward the Black Prince," front and side view, 2 plates:—"Archbishop Stratford," front view. These prints are accompanied with coloured details, all drawn and etched, in an accurate and beautiful manner, by C. A. Stothard.

In Gough's "*Sepulchral Monuments*," vol. ii. are the following Prints relating to this Cathedral: Two Prints of *Archbishop Chichele's* Monument: 1. a View of the north side of the same: another front View of his Effigy, with parts. Three of the Monument to *Archbishop Bourchier*: 1. North side of the Tomb: 2. Four small Statues: 3. Ornaments, Arms, and Devices. Two of the Monument of *Archbishop Morton*: 1. View of the same, and part of the Crypt: 2. Front View of his Effigy, and View of the "Lily Pot." Two of the Monument of *Margaret Holand* and her two Husbands: 1. View of the Monument, with details of the Armour: 2. Front View of the three Effigies. Inscriptions on the buttresses on the north side of the Choir. All these prints are engraved in a careless style, from slight and inaccurate drawings by Schnebbelie.

In a new work, now publishing, "*Britannia delineata*," are, 1. A View of the S. E. end of the Cathedral, drawn on stone by *W. Westall*; and, 2. A View of the Crypt, by *Hulmandel*.

ENGRAVED PORTRAITS OF THE ARCHBISHOPS OF CANTERBURY.

1. ST. DUNSTAN: from an illuminated MS. in the Cotton library in the British Museum, published in Strutt's "*Chronicle of England*," vol. ii. pl. iii. p. 145.—St. Dunstan on his throne, with a crozier and tongs. *Imaginary*. Bromley's Cat.
2. ST. THOMAS A BECKET: Print from a Painting on Glass, in Canterbury Cathedral, representing the murder of the Archbishop, engraved by J. Carter, and published, with a Dissertation, in Carter's "*Ancient Sculpture*," &c.:—Print of Becket, by W. Hollar, 12mo:—Small oval, in a surplice, by L. Vosterman:—Oval, with emblems, by Westerhout, folio. *Three last imaginary*. Brom.
3. HENRY CHICHELY: wh. len. from the Bust in All Souls College, engraved by F. Bartolozzi. The painting from which the next prints were engraved was taken, it is said, from some other person of the Chicheley family. Portrait, fol. by Burghers, prefixed to his Life, by Duck, 1699, 8vo. Burghers.—"Founder of All Souls," 1437, mez. Faber. Brom.
4. WILLIAM WARHAM: large fol. from a drawing in the King's Collection, by Holbein, etched by R. Dalton:—in fol. by G. Vertue, from a painting by the same artist in Lambeth Palace:—in 8vo. by G. Vertue.
5. THOMAS CRANMER: sm. fol. engraved by A. Blooteling:—in the set of Founders, mez. by J. Faber:—in Verheiden "Effig. Theol." 1602, by H. Hondius, 1599:—in Rolt's "Lives of the Reformers," mez. by R. Houston:—very fine Head in Thoroton's "Nottinghamshire," 1678, fol. 139, by D. Loggan:—ann. ætat. 57, fol. by Vertue, from Holbein:—prefixed to Strype's "Ecclesiastical Memorials," 1694, fol. by R. White, from Holbein:—anonymous; cœlari f. Gul. Cartwright, fol. from Holbein:—with a long beard, in the "Heroologia":—in the print of the Five Bishops, who suffered Martyrdom in 1555, viz. Cranmer, Farrer, Hooper, Latimer, and Ridley, in five ovals, by R. White.
6. REGINALD POLE:—in "Imagines XII. Cardinalium," 1598, by T. Galle:—in the "Academie des Sciences," by de Larmessin:—in the Crozat Collection, fol. by the same, from S. Piombo:—Prefixed to his Life, by Phillips, 4to. by Major:—in Burnet's "Reformation," by R. White:—in "Albi Eloges Cardinal." By F. Wyngarde:—in the "Heroologia":—small in Imperialis "Museum Historic."
7. MATTHEW PARKER: æt. 70, 1573, a bell on a table, arms at the four corners, 8vo. by R. Berg, i. e. Hogenberg, *very scarce*:—like the last, from an illumination in C. C. C. Camb. by M. Tyson:—prefixed to his Life, by Strype, 1711, fol. by Vertue:—prefixed to "De Antiq. Brit. Eccles." fol. 1729, by the same:—in Burnet's "Reformation," by R. White:—in the "Heroologia."
8. EDMUND GRINDAL: æt. 61, 1580, prefixed to his Life, by Strype, 1710, fol. by Vander Gucht:—fol. by Vertue:—in the "Heroologia."
9. JOHN WHITGIFT: prefixed to his Life, by Strype, fol. by Vertue, 1717:—prefixed to his Life, by Sir G. Paule, 1699, 8vo. by R. White:—prefixed to the same, 1612, 4to. a wood cut:—in the "Heroologia."
10. RICHARD BANCROFT: by Vertue, sm. folio.

11. GEORGE ABBOT: in Lord Clarendon's "History," 8vo. by Vander Gucht:—in Birch's "Lives," by Houbraken, folio:—in the title page to Abbot's "Description of the World," 1635, 12mo, by W. Marshall:—by S. Pass, 1618, 4to:—looking to the left, 4to; a rare print, by the same engraver:—prefixed to Abbot's "Exposition of the Ten Commandments," fol. by J. Payne, 1632:—4to. by R. Vaughan:—fol. by Vertue.
12. WILLIAM LAUD:—oval engraved, by J. Garret:—prefixed to "Life of Laud," by Prynne, 1644, 4to, by Hollar, from Vandyck:—sm. oval, by Hollar:—the same copied by D. Loggan, la. fol.:—tied by a cord, 12mo. by W. Marshall:—small, reeling, prefixed to Fuller's "Argument against the Ecclesiastical Commissioners," 1641, by the same engraver:—sm. 4to. by Pieters:—4to. mez. by Taylor, from Vandyck:—in the set of Loyalists, by Vertue:—from portrait by Vandyck, in the Houghton Collection, mez. by Watson, 1779:—with a View of his Execution, fol.—There is a satirical print of Archbishop Laud, with Henry Burton, wh. len. very scarce:—fol. by R. White:—"Only Canonically Prayers: no Afternoon Sermons," wood cut, 4to. rare.
13. WILLIAM JUXON: in the set of Loyalists, by Vertue:—in Lord Clarendon's "History," 8vo. by the same.
14. GILBERT SHELDON: ad vivum, by Loggan, fol.:—large 4to. by Vertue:—ha. len. mez.:—8vo. mez.
15. WILLIAM SANCROFT: 8vo. by Elder:—8vo. by Vander Gucht:—ad vivum, by Loggan, 1679, la. fol.—by Sturt:—prefixed to the "Convocation Book," 1690, 4to. by R. White. There are several Prints of Archbishop Sancroft with the six Bishops who were committed to the Tower in 1688; of which one in large folio, by R. White, is supposed by Bromley to be the original:—by Henry Meyer, from an original painting by Luttrell, at Lambeth Palace; prefixed to Dr. D'Oyly's "Life of Sancroft."
16. JOHN TILLOTSON: folio, by Vander Bank, from M. Beale:—the same, altered and made older by R. White:—when Dean of Canterbury, fol. by Blooteling, from Sir P. Lely:—by Vander Gucht, from Sir G. Kneller:—by Vertue, from ditto:—in Birch's "Lives," by Houbraken:—prefixed to the edition of his works, by Birch, 1752, fol. S. F. Ravenet:—mez. by J. Simon:—la. fol. by Vertue, from Kneller:—prefixed to his "Sermons," 8vo. ad vivum, by R. White:—12mo. by the same, from Kneller:—la. fol. by the same, from M. Beale:—12mo. by the same:—with a Dutch inscription:—in the centre of a large sheet of letterpress, the Life of John Tillotson, 1740, 4to.
17. THOMAS TENISON: oval, 4to. mez. by E. Cooper:—prefixed to his Life, 8vo. by Vertue:—la. fol. by R. White:—by P. Vander Banck, altered from a portrait of Archbishop Lamplugh, by Sir G. Kneller
18. WILLIAM WAKE: mez. by E. Cooper, from T. Gibson:—mez. by Faber, from J. Ellys:—oval frame, canonical habit, la. fol. by Vander Gucht:—holding a cap, in Gwillim's "Heraldry," 1724, by the same:—oval, 4to. mez. by J. Sympson, from Gibson:—mez. by G. White, from the same artist.
19. JOHN POTTER: oval frame, la. fol. by Vertue, from Dahl:—ha. len. la. fol. by the same, from T. Gibson:—an etching. See *Gulst. Cat.* p. 118.
20. THOMAS HERRING: mez. by M'Ardell, from S. Webster:—la. fol. by B. Baron, from Hogarth:—mez. by Faber, from Hudson:—with his Speech, 1745:—by C. Mosley, from Hogarth.
21. MATTHEW HUTTON: mez. by J. Faber, from T. Hudson, 1754.
22. THOMAS SECKER: mez. by M'Ardell, from Hudson:—oval frame, mez. by the same, from T. Willes.
23. FREDERICK CORNWALLIS: æt. 58, 1768, mez. by E. Fisher, from N. Dance.
24. JOHN MOORE: by J. Jones, from Romney.

PORTRAITS OF DEANS OF CANTERBURY.

1. JOHN BOYS: in the title to his works, 1629, fol. by J. Payne. Doubtful.
2. ISAAC BARGRAVE: sm. oval, by Vander Gucht.
3. GEORGE STANHOPE: sitting holding a book, mez. by Faber, from J. Ellys:—oval frame, prefixed to his "Explanation of the Epistles and Gospels," 1706, 8vo. by Vander Gucht:—sitting, prefixed to his "Devotions," 1730, 8vo. by J. Sympson, from Ellys:—4to. mez. from M. Dahl.
4. WILLIAM FREIND: a sm. oval, by T. Worlidge.

A Chronological List of the Archbishops of Canterbury,

WITH

THE CONTEMPORARY KINGS OF ENGLAND.

| No. | ARCHBISHOPS. | Consecrated, or enthroned. | Died. | Buried at | Kings. |
|-----------------------------|---|----------------------------|---------------------------------|-----------------|--|
| Anglo-Saxon Dynasty. | | | | | |
| | | From..... | | | OF KENT. |
| 1 | Augustine..... | 598 | ¹ | Canterbury..... | Ethelbert. |
| 2 | Lawrence..... | 611 | Feb. 2, 619 | Canterbury..... | Ethelbert. |
| 3 | Mellitus..... | 619 | April 25, 624 | Canterbury..... | Eadbald. |
| 4 | Justus..... | Rochester..... 624 | ² Nov. 10, 633 | Canterbury..... | Eadbald. |
| 5 | Honorius..... | | Nov. 30, 653 | Canterbury..... | Ercombert. |
| | [See vacant 1 yr. 6 months.] | | | | |
| 6 | Densdedit, or Adeodatus ³ . | March 25, 655 | July 14, 664 | Canterbury..... | Ercombert. |
| | [Vacant 3 years, 8 months.] | | | | |
| 7 | Theodorus..... | May 26, 668 | Sept. 20, 690 | Canterbury..... | Egbert, Lothair. |
| 8 | Berchtwald..... | June 30, 693 | Jan. 9, 731 | Canterbury..... | Wihfred, Edbert. |
| 9 | Tatwin, or Stadwin ⁴ | June 10, 731 | Aug. 1, 734 | Canterbury..... | Edbert. |
| 10 | Nothelmus..... | 735 | Oct. 16, 741 | Canterbury..... | Edbert. |
| 11 | Cuthbert..... | Hereford..... 741 | Oct. 25, 758 | Canterbury..... | Edbert, Ethelbert. |
| 12 | Bregwyn ⁵ | Sept. 29, 759 | Aug. 23, 762 | Canterbury..... | Alric. |
| 13 | Lambrith, or Jeanbert ⁶ | 763 | Aug. 11, 790 | Canterbury..... | Alric. |
| 14 | { Athelard, Edhelard, or
Edelred..... } | Winchester... July 21, 793 | May 12, 803 | Canterbury..... | { Ethelbert, Pren,
Cuthred. |
| 15 | Wilfred, or Vulfred..... | 804 | March 23, 829 | Canterbury..... | Baldred. |
| OF WESSEX. | | | | | |
| 16 | { Feolgeldus, Feogildus, }
{ Fleogildus, or Theogild } | June 27, 829 | Aug. 28, 829 | Canterbury..... | Egbert. |
| 17 | { Ceolnoth, Eylnothetus, }
{ or Filnothus..... } | Aug. 26, 830 | Feb. 4, 870 | Canterbury..... | { Egbert, Athelwulf,
Ethelbald, Athel-
bright, Athelred. |
| OF ENGLAND. | | | | | |
| 18 | { Atheldred, Ethered, or }
{ Athelred..... } | Winchester... June 7, 872 | June 30, 889 | Canterbury..... | Alfred. |
| | [Vacant 2 years.] | | | | |
| 19 | Plegmund..... | 891 | Aug. 2, 923 | Canterbury..... | Edward the Elder. |
| 20 | Athelmus, or Aldhun..... | Wells..... 924 | Feb. 12, 934 | Canterbury..... | Athelstan. |
| 21 | Wulfhelm, or Wifelme..... | Wells..... 935 | 941 | Canterbury..... | Athelstan. |
| 22 | Odo..... | Winchester..... 941 | July 4, 958 | Canterbury..... | { Edmund, Eadred,
Edwin. |
| 23 | Elsine, or Lippe..... | Winchester..... 958 | 959 | Winchester..... | Edwin. |

¹ The time of his death is not ascertained. His epitaph, preserved by Bede, mentions the day, but not the year.

² According to the Saxon chronicle, Justus died in 627.

³ In Saxon, Friðona. After the death of this prelate, Wigard, or Damianus, an Englishman, was elected bishop 664; but going to Rome for consecration, he died of the plague. To supply the vacancy thus occasioned, the pope nominated Adrian, an Italian abbot, but he declined the offer, and recommended Theodore, who was accordingly consecrated.—God. 53. Le Neve's Fasti. 2. Parker's Cant. Arch. 79.

⁴ Called also Scadwin and Cadwin.—Godwin, 55.

⁵ Bromton calls him Lizegwinus.

⁶ Lambertus, or Iambertus.—Parker's Antiq. Brit. Eccles.

| No. | ARCHBISHOPS. | Consecrated or Enthroned. | Died. | Buried at | Kings. |
|------------------------------|---|--|-----------------------------|-----------------------------------|---|
| | | From..... | | | |
| 24 | Dunstan..... | London..... 960 | May 18, 988 | Canterbury..... | { Eadgar, Edward the
Martyr, Ethelred. |
| 25 | Æthelgar, or Lotarius..... | Selsey..... 988 | Dec. 3, 989 | Canterbury..... | Ethelred. |
| 26 | Siricius..... | Winchester?..... 989 | Oct. 27, 994 | Canterbury..... | Ethelred. |
| 27 | Aluric, or Alfrie ⁸ | Wilton..... 996 | Nov. 17, 1006 | Canterbury..... | Ethelred. |
| 28 | Elphege, or Alphege..... | Winchester..... 1006 | April 20, 1012 | Canterbury..... | Ethelred. |
| 29 | Living, or Leoving ⁹ | Wells..... 1013 | June 12, 1020 | Canterbury..... | { Swene, Ethelred,
Eadmund, Canute. |
| 30 | { Athelnot, Ethelnoth, }
{ Agelnoth, or Achelnod } | 1020 | Oct. 27, 1038 | Canterbury..... | Canute, Harold. |
| 31 | Eadsin, or Edsius..... | 1038 | Oct. 29, 1049 | Canterbury..... | Harold, Hardicanute. |
| 32 | Robert..... | London..... 1050 | Ejected..... 1052 | Jumieges..... | { Hardicanute,
Edward Conf. |
| Anglo-Norman Dynasty. | | | | | |
| 33 | Stigand..... | Winchester..... 1052 | Deposed..... 1070 | Winchester..... | William I. |
| 34 | Lanfrank..... | Aug. 28, 1070 | May 27, 1089 | Canterbury..... | William I. and II. |
| | [Vacant 4 years and a half.] | | | | |
| 35 | Anselm..... | Dec. 4, 1093 | April 22, 1109 | Canterbury..... | William II. Henry I. |
| | [Vacant 5 years.] | | | | |
| 36 | Rodulph, or Ralph..... | Rochester..... 1115 | Oct. 18, 1122 | Canterbury..... | Henry I. |
| 37 | William Corboil..... | Feb. 19, 1123 | Dec. 19, 1136 | Canterbury..... | Stephen. |
| | [Vacant 2 years.] | | | | |
| Saxon Line Restored. | | | | | |
| 38 | Theobald..... | Jan. 8, 1139 | April 19, 1161 | Canterbury..... | Stephen, Henry II. |
| | [Vacant 1 year.] | | | | |
| 39 | Thomas Becket..... | June 4, 1162 | Murdered, Dec. 29, 1170 | Canterbury..... | Henry II. |
| | [Vacant 2 years, 5 months.] | | | | |
| 40 | Richard..... | 1174 | Feb. 19, 1184 | Canterbury..... | Henry II. |
| 41 | Baldwin..... | Worcester, May 18, 1185 | 1190 | Acon, in Palestine..... | Henry II. Richard I. |
| 42 | Fitz Joceline ¹⁰ | Wells..... | Dec. 26, 1191 | Bath..... | Richard I. |
| | [Vacant 2 years.] | | | | |
| 43 | Hubert Walter..... | Nov. 7, 1193 | July 13, 1205 | Canterbury..... | Richard I. John. |
| | [Vacant almost 2 years.] | | | | |
| 44 | Stephen Langton..... | June 18, 1207 | July 9, 1228 | Canterbury..... | John, Henry III. |
| 45 | Richard Wethersbed..... | 1230 | Aug. 3, 1231 | St. Gemma ¹¹ | Henry III. |
| | [Vacant more than 2 years.] | | | | |
| 46 | Edmund Rich..... | April 2, 1234 | Nov. 17, 1240 | Soissy, in Pontinac ¹² | Henry III. |
| 47 | Boniface..... | { Consecrated..... 1245 }
{ Enthroned..... 1249 } | July 18, 1270 | St. Columb, in Savoy | Henry III. |
| 48 | Robert Kilwardby..... | Feb. 29, 1272 | Resigned..... 1278 | Viterbo, in Italy..... | Edward I. |
| 49 | John Peckam..... | March 5, 1279 | Dec. 8, 1292 | Canterbury..... | Edward I. |
| 50 | Robert Winchelsea..... | Sept. 12, 1294 | May 11, 1313 | Canterbury..... | Edward I. and II. |
| 51 | Walter Reynold..... | Worcester, Feb. 18, 1314 | Nov. 18, 1327 | Canterbury..... | Edward II. |
| 52 | Simon Mepham..... | Jan. 19, 1328 | Oct. 12, 1333 | Canterbury..... | Edward III. |
| 53 | John Stratford..... | Oct. 9, 1334 | 1348 | Canterbury..... | Edward III. |
| 54 | Thomas Bradwardyn ¹³ | July 19, 1349 | Aug. 25, 1349 | Canterbury..... | Edward III. |
| 55 | Simon Islip..... | Dec. 20, 1349 | April 27, 1366 | Canterbury..... | Edward III. |
| 56 | Simon Langham ¹⁴ | Nov. 4, 1366 | Resigned..... Nov. 28, 1368 | Westminster Abbey.. | Edward III. |
| 57 | William Wittlessey..... | Worcester..... Oct. 11, 1368 | June 6, 1374 | Canterbury..... | Edward III. |
| 58 | Simon de Sudbury..... | London..... April 6, 1376 | Beheaded..... June 15, 1381 | Canterbury..... | Richard II. |
| 59 | William Courtney..... | London..... May 5, 1382 | July 31, 1396 | Canterbury ¹⁵ | Richard II. |

⁷ Le Neve says, of Wilton.—See History, &c. of Winchester Cathedral.

⁸ Otherwise Aluricus.

⁹ Called also Elstan, or Etheistan.

¹⁰ Fitz Joceline was elected a few days after the news of the death of Baldwin arrived in England, but died before consecration.

¹¹ The Kennet MS., quoted by Le Neve, says, he was buried in Canterbury Cathedral.

¹² His heart and entrails were buried there, but his body at Pontinac.—Le Neve, 5. Parker's Eccles. Cant. 362. God. 113.

¹³ John Uford or Offord, chancellor of the kingdom, and dean of Lincoln, was nominated to the see by a papal bull, dated October 24, but he died May, 1349, before consecration.—Whart. Angl. Sac. i. 118.

¹⁴ William Edindon, bishop of Winchester, was chosen archbishop May 10, 1366, but declined the promotion.—God. 143. Le Neve, 6.

¹⁵ This prelate has also a monument at Maidstone, where it is believed he was actually interred, agreeably to his wish in a codicil to his will, in which he reverses his former determination to be buried in Exeter, desiring his executors to lay him "in loco designato Johannis Boteler Armigero sui."

| No. | ARCHBISHOPS. | Consecrated or Enthroned. | Died. | Buried at | Kings. |
|----------------------------|------------------------------------|-------------------------------|--------------------------|-------------------|--|
| House of Lancaster. | | | | | |
| | | From..... | | | |
| 60 | Thomas Arundel ¹⁶ | York.....Feb. 19, 1397 |Feb. 22, 1413 | Canterbury..... | Richard II. Henry IV. |
| 61 | Henry Chicheley..... | St. David's, July 19, 1414 |April 12, 1443 | Canterbury..... | Henry V. and VI. |
| 62 | John Stafford..... | Wells.....Aug. 23, 1443 |May 24, 1452 | Canterbury..... | Henry VI. |
| 63 | John Kempe..... | York.....Dec. 11, 1452 |March 21, 1454 | Canterbury..... | Henry VI. |
| House of York. | | | | | |
| 64 | Thomas Bourchier..... | Ely.....Jan. 23, 1455 |March 29, 1486 | Canterbury..... | { Henry VI.
Edward IV. and V.
Richard III. |
| House of Tudor. | | | | | |
| 65 | John Morton, or Moorton.. | Ely.....Dec. 9, 1486 |Sept. 15, 1500 | Canterbury..... | Henry VII. |
| 66 | Henry Deane, or Deny.... | Salisbury ¹⁷ |Feb. 15, 1502 | Canterbury..... | Henry VII. |
| 67 | William Warham..... | London.....March 9, 1504 |Aug. 23, 1532 | Canterbury..... | Henry VII. and VIII. |
| 68 | Thomas Cranmer..... |March 30, 1533 | Burnt.....March 21, 1555 | | Edward VI. Mary. |
| 69 | Reginald Pole..... |March 22, 1555 |Nov. 17, 1558 | Canterbury..... | Mary |
| 70 | Mathew Parker..... |Dec. 17, 1559 |May 15, 1575 | Lambeth..... | Elizabeth. |
| 71 | Edmund Grindal..... | York.....Feb. 15, 1575 |July 6, 1583 | Croydon..... | Elizabeth. |
| 72 | John Whitgift..... | Worcester...Oct. 23, 1583 |Feb. 29, 1603 | Croydon..... | Elizabeth. |
| House of Stuart. | | | | | |
| 73 | Richard Bancroft..... | London.....Dec. 20, 1604 |Nov. 2, 1610 | Lambeth..... | James I. |
| 74 | George Abbot..... | London.....May 4, 1611 |Aug. 4, 1633 | Guildford..... | James I. Charles I. |
| 75 | William Laud..... | London.....Sept. 19, 1633 | Beheaded...Jan. 10, 1644 | London..... | Charles I. |
| | [Vacant 16 yrs. 9 months.] | | | | |
| 76 | William Juxon..... | London.....Sept. 20, 1660 |June 4, 1663 | Oxford..... | Charles II. |
| 77 | Gilbert Sheldon..... | London.....Aug. 31, 1663 |Nov. 9, 1677 | Croydon..... | Charles II. |
| 78 | William Sancroft..... |Jan. 27, 1678 | Deprived...Feb. 1, 1690 | Fresingfield..... | Charles II. James II. |
| 79 | John Tillotson..... |May 31, 1691 |Nov. 22, 1694 | London..... | William and Mary. |
| 80 | Thomas Tenison..... | Lincoln.....May 16, 1695 |Dec. 14, 1715 | Lambeth..... | William, Anne. |
| House of Hanover. | | | | | |
| 81 | William Wake..... | Lincoln.....1715 |Jan. 24, 1737 | Croydon..... | George I. and II. |
| 82 | John Potter..... | Oxford.....1737 |Oct. 10, 1747 | Croydon..... | George II. |
| 83 | Thomas Herring..... | York.....1747 |March 13, 1757 | Croydon..... | George II. |
| 84 | Matthew Hutton..... | York.....1757 |March 19, 1758 | Lambeth..... | George II. |
| 85 | Thomas Secker..... | Oxford.....1758 |Aug. 1, 1768 | Lambeth..... | George II. and III. |
| 86 | Frederick Cornwallis..... | Lichfield.....1768 |March 19, 1783 | Lambeth..... | George III. |
| 87 | John Moore..... | Bangor.....April 26, 1783 |Jan. 18, 1805 | Lambeth..... | George III. |
| 88 | C. Manners Sutton..... | Norwich.....Feb. 28, 1805 | | | |

¹⁶ He was banished the kingdom on a charge of high treason, and during the two years of his exile Roger Walden, dean of York, officiated as archbishop. Although he was consecrated and enthroned, on the accession of Henry IV. he was declared an usurper and expelled.—God. de Pres. 123. Le Neve's Fasti. 7.

¹⁷ Elected April 26, 1501, but never installed.—Mon. Ang. i. 86. See History, &c. of Salisbury Cathedral.

A Chronological List of the Priors of Christ Church¹.

| No. | PRIORS. | Appointed. | No. | PRIORS. | Appointed. | No. | PRIORS. | Appointed. |
|-----|---------------------|------------|-----|---|------------|-----|------------------------------------|------------|
| 1 | Henry..... | 1080 | 15 | Roger Norris..... | 1189 | 29 | Richard Gillingham..... | 1370 |
| 2 | Ernulph..... | 1096 | 16 | Osbern de Bristo..... | 1190 | 30 | Stephen Mongeham..... | 1376 |
| 3 | Conrad..... | — | 17 | Geoffry..... | 1191 | 31 | John Finch..... | 1377 |
| 4 | Gosfrid..... | 1126 | 18 | John de Chetham..... | 1205 | 32 | Thomas Chillenden..... | 1391 |
| 5 | Ailmer..... | 1129 | 19 | Walter (3d)..... | 1217 | 33 | John Woodnesburg..... | 1411 |
| 6 | Jeremiah..... | 1137 | 20 | John de Sittingborn..... | 1222 | 34 | William Molash..... | 1428 |
| 7 | Walter Durdens..... | — | 21 | Roger de la Lee..... | 1234 | 35 | John Sarisbury..... | 1438 |
| 8 | Walter Little..... | — | 22 | Nicholas de Sandwich..... | 1244 | 36 | John Elham..... | 1446 |
| 9 | Wibert..... | 1153 | 23 | Roger de St. Elphege ² | 1258 | 37 | Thomas Goldstone..... | 1449 |
| 10 | Odo..... | 1167 | 24 | Adam de Chillenden..... | 1270 | 38 | John Oxney..... | 1468 |
| 11 | Benedict..... | 1175 | 25 | Thomas Ringmer..... | 1274 | 39 | William Petham..... | 1471 |
| 12 | Herlewin..... | 1177 | 26 | Henry de Eastry..... | 1285 | 40 | William Sellynge..... | 1472 |
| 13 | Alan..... | 1179 | 27 | Richard Oxenden..... | 1331 | 41 | Thomas Goldstone (2d)..... | 1495 |
| 14 | Honorius..... | 1186 | 28 | Robert Hathbrand..... | 1338 | 42 | Thomas Goldwell ³ | 1517 |

A Chronological List of the Deans of Canterbury, SINCE THE REFORMATION.

| No. | DEANS. | Appointed, or
admitted. | Died, or removed. | No. | DEANS. | Appointed, or
admitted. | Died, or removed. |
|-----|-----------------------|----------------------------|-----------------------|-----|-------------------------|----------------------------|------------------------|
| 1 | Nicholas Wotton..... | April 8, 1541 |Jan. 26, 1567 | 14 | Elias Sydall..... |April, 1728 |Dec. 24, 1733 |
| 2 | Thomas Godwin..... | Mar. 10, 1567 | Bishop of Wells, 1584 | 15 | John Lynch..... |Jan. 1734 |May 25, 1760 |
| 3 | Richard Rogers..... |Sept. 1584 |May 19, 1597 | 16 | William Friend..... |June, 1760 |Nov. 26, 1766 |
| 4 | Thomas Nevil..... |June, 1597 |May 2, 1615 | 17 | John Potter..... |1766 |Sept. 20, 1770 |
| 5 | Charles Fotherby..... | May 12, 1615 |March 29, 1619 | 18 | Hon. Brownlow North.. |Oct. 1770 | Bp. of Lichfield, 1771 |
| 6 | John Boys..... | May 3, 1619 |Sept. 26, 1625 | 19 | John Moore..... |Sept. 1771 | Bp. of Bangor, 1775 |
| 7 | Isaac Bargrave..... | Oct. 14, 1625 |Jan. 1643 | 20 | Hon. James Cornwallis.. |April 1775 | Bp. of Lichfield, 1781 |
| 8 | George Aglionby..... |1643 |Nov. 1643 | 21 | George Horne..... |Sept. 1781 | Bp. of Norwich, 1790 |
| 9 | Thomas Turner..... |1643 |Oct. 31, 1672 | 22 | William Buller..... |June 1790 | Bp. of Exeter.. 1792 |
| 10 | John Tillotson..... |Nov. 1672 | D. of St. Paul's 1689 | 23 | { Folliott Herbert Wal- |Jan. 1793 | Bp. of Bristol.. 1797 |
| 11 | John Sharp..... |Nov. 1689 | Archbp. of York 1691 | | { ker Cornwall..... | | |
| 12 | George Hooper..... |July, 1691 | Bp. of St. Asaph 1703 | 24 | Thomas Powis..... |May 1797 | |
| 13 | George Stanhope..... |1703 |March 18, 1728 | 25 | S. G. Andrewes..... |1809 | |

¹ The internal government of the church of Canterbury, before the Reformation, may be divided into three periods:—1. From the time of Archbishop Augustine to Wilfred, when the prelate governed alone:—2. From Wilfred to Lanfranc, during which time the church was regulated by deans:—3. From Lanfranc to the Reformation, during which there were priors, and no deans. On the dissolution of the priory the chapter was instituted. Of the early deans little is known except their names.

² Roger de St. Elphege died in 1262, and the priory seems to have continued vacant, in consequence of the residence of archbishop Boniface abroad, till 1270.

³ He held the priory till 1540, when it was dissolved, and Goldwell retired on a pension.

A Chronological Table

OF THE

AGES AND STYLES OF DIFFERENT PARTS OF THE CATHEDRAL AND ADJACENT EDIFICES.

| Kings. | Archbishops. | Date about. | Parts of the Building. | Described. | Plates. |
|-----------------------|--|-------------|--|---|--------------------------------------|
| William Conq. | Lanfranc. | 1030 | N. W. Tower.
{The great Crypt is supposed by Gostling and others to be of the ninth century. Denne and Essex attribute it to an earlier period; other writers, with more probability, refer it to the age of Lanfranc.} | 45, 47, 49 | III. VI. |
| Henry I. | Anselm. | 1114 | {The towers of St. Andrew and St. Anselm are supposed by some writers to be the oldest portions of the present superstructure; and to have belonged to the building finished by Prior Conrad.} | 60, 61. | II. XIII. |
| Henry II. | Richard. | 1175 | The Choir begun by William of Sens. | {45, 46, 47, }
{49, 67 . . . } | I. IX. XXII. |
| Edward I. | Baldwin. | 1184 | {Finished by William the Englishman, who also built the eastern Transept, }
{Trinity Chapel, Becket's Crown, and Crypts beneath.} | 45, 54, 55, 67
{47, 54, 56, }
{58, 60 . . . } | I. XVII. XXV.
X. XI. XIV. XIX. B. |
| Richard II. | Rob. Winchelsea
{ Simon de }
{ Sudbury } | 1304 | {The Choir and Chapter-house repaired, and the Organ Screen built by }
{Henry de Estria.} | 51, 58, 62. | XV. XX. XXI. XXVI. |
| Henry IV. | Thomas Arundel | 1379 | {The great Transept built by Archbishop Sudbury, who is supposed to have }
{also erected the Chapel of St. Michael.} | 46, 50, 54, 55 | IV. V. XXV. |
| | | 1400 | {The Nave, part of the Cloisters, Arundel Steeple, and part of the Chapter- }
{house built by Prior Chulinden, Archbishops Courtney and Arundel. . . } | 45, 49, 50, 54 | I. III. XVI. XXV. |
| | | | The south pace of the Cloister built by Arundel. | | |
| | Henry Chicheley | 1410 | {The south west Tower begun :—finished between 1449 and 1468 by Prior }
{Goldstone and Archbishop Chicheley.} | 45, 47, 49 | III. VI. |
| | | 1412 | The Chapel of Henry IV. built. | | |
| Henry VI. | John Stafford. | 1447 | Dean Nevil's Chapel built. | | |
| Edward IV. | Thos. Bourchier | 1468 | The Chapel of the Virgin Mary built by Prior Goldstone. | 47, 62, 69 | VIII. XXVI. |
| | | 1472 | {The Central Tower begun by Prior Sellynge :—finished by the second Prior }
{Goldstone, in 1517.} | 46, 50. | IV. VII. |
| Henry VIII. | Wm. Warham. | 1517 | Christ Church Gate House, leading to the Cathedral Monument. | | VIII. |

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| IV. | { Section of S. Transept, and part of Tower ; }
{ Elevation of N. Transept, and part of }
{ Tower..... } | Taylor & Cresy | J. Le Keux | _____ | 46, 50 |
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